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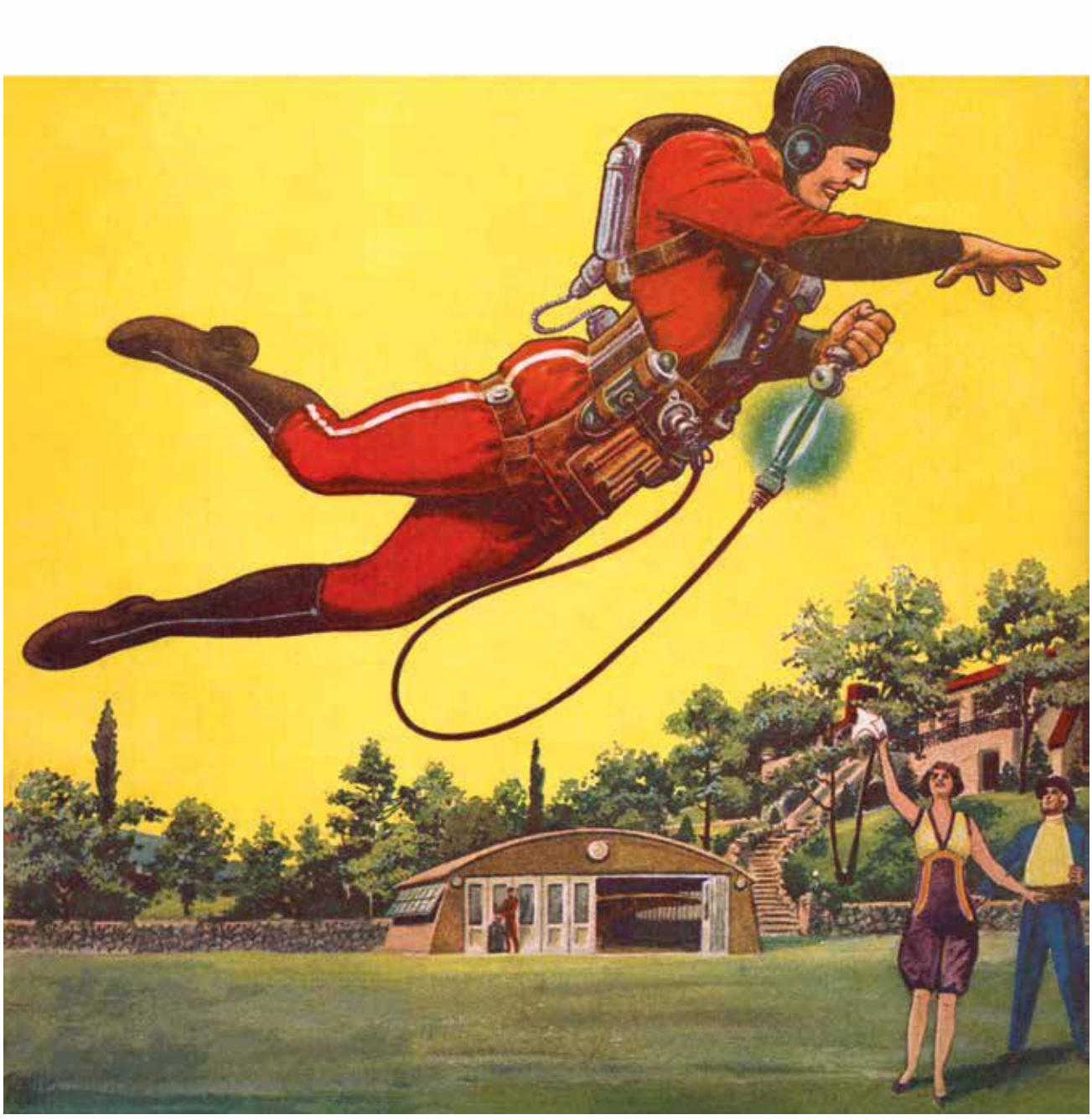

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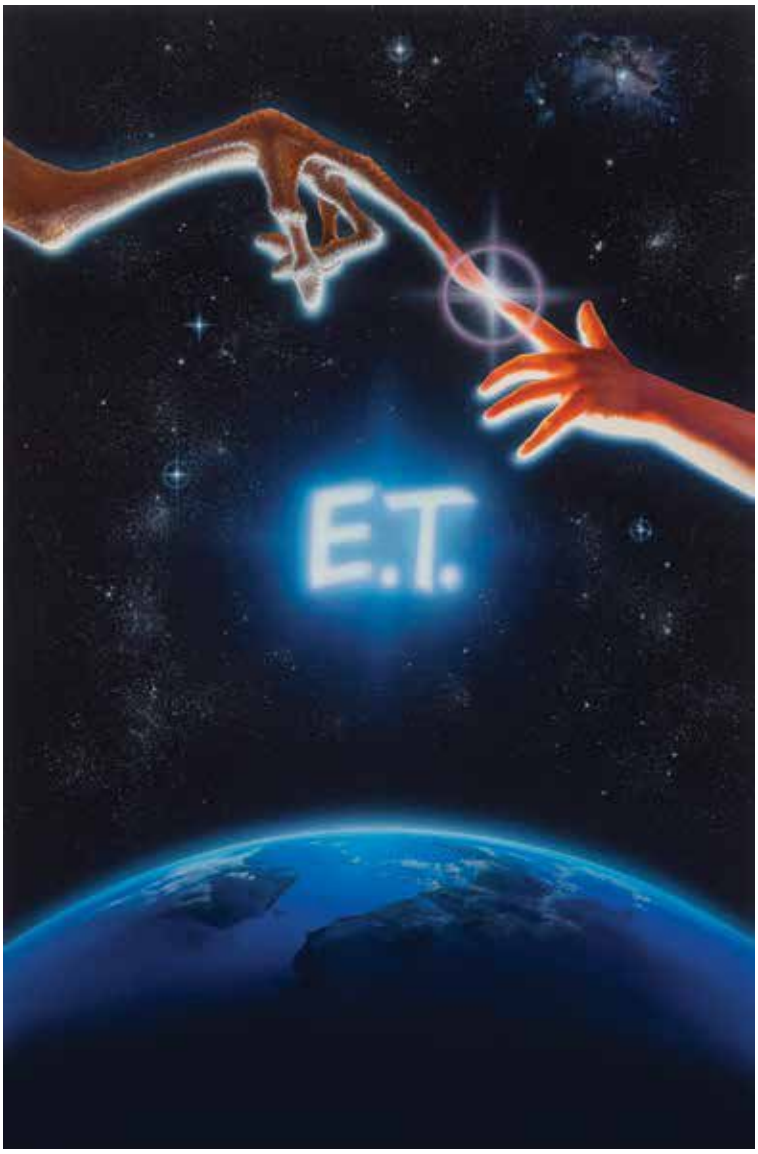

JOHN ALVIN (AMERICAN, 1948-2008)
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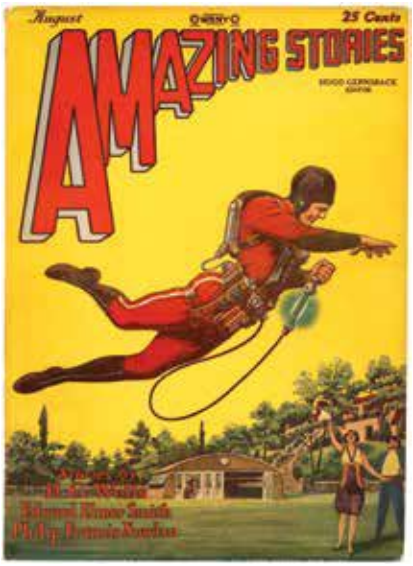

COVER ILLUSTRATION BY
Frank R. Paul
(1884–1963)

Amazing Stories
August 1928

DANIEL ZIMMER
EDITOR - PUBLISHER - DESIGNER
ILLOMAG@GMAIL.COM

CONTRIBUTORS:

MICHAEL W. SCHANTZ, PH.D.
MICHAEL M. FAIRCHILD
DAVID SAUNDERS
DENNIS RAVERTY, PH.D.
DENNIS DITTRICH

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From the Editor...

I'm pleased to announce the next book from The Illustrated Press: *Shannon Stirnweis—80 Years Behind the Brush*. Coming in early 2017, this new book traces Shannon's long career, from his early days working for the men's adventure magazines, to his work for the slicks, movie posters, postage stamps, book covers, advertising billboards, and children's books. Check out full previews of the book on my website, and see the ad on the inside back cover of this issue for more information.

Also coming soon, a major book on the work of Bernie Fuchs, written by David Apatoff. This is in development now, and will be announced in the near future. If you aren't on my email list, please visit www.illustration-magazine.com and add your address to my database. I will send out a notice as soon as the book becomes available for pre-order on my website, probably in just a few weeks.

In this issue—Michael W. Schantz, Ph.D., presents the art collection of illustrator Mort Künstler, soon to be exhibited at the Heckscher Museum of Art in Huntington, New York. Mort realized the value of original illustration art early on, and has been a serious collector for decades, as the images in this article will attest. Also in this issue, frequent contributor David Saunders returns to profile the prolific and influential science-fiction illustrator Frank R. Paul. Our final feature from Dennis Raverty, Ph.D., and Dennis Dittrich, concerns the earliest days of American illustration, and the Waud brothers, noted for their coverage of the Civil War.

Daniel Zimmer, Publisher

the illustrated gallery

Maxfield Parrish (1870–1966)

Autumn Woods, 1927
Oil on Panel
36" x 22.5"
Signed & Dated Lower Right

Norman Rockwell (1894–1978)

Study for *Swords at Weehawken*, 1938
Oil on Paperboard
20.25" x 13.75"
Initialed Lower Right

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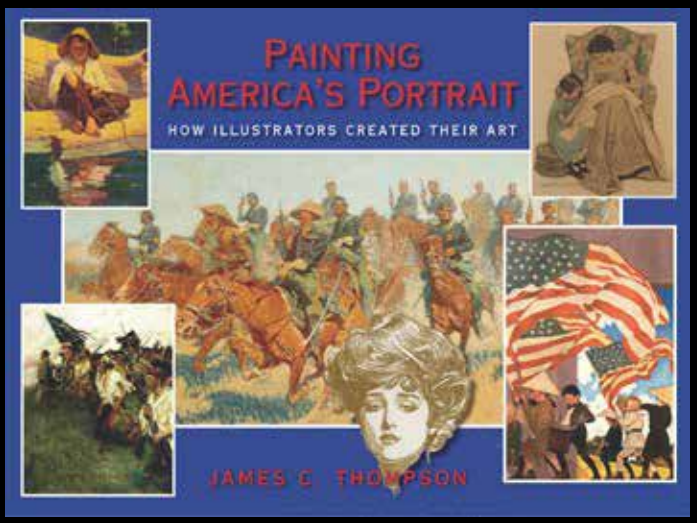
PAINTING AMERICA'S PORTRAIT: How Illustrators Created Their Art

Now available on our website at: http://www.illustratedgallery.com

How Illustrators Created Their Art is the first of a two-book set. In it, James C. Thompson provides a unique and colorful account of how advances in image production and reproduction technologies during the last decades of the 19th century and the first decade of the 20th century improved the appearance and effectiveness of advertising and illustration art.

The second book in the set will be released on 6 April 2017, which Is the 100th anniversary of America's entry into The Great War. In this book, Mr. Thompson will show how illustrators applied their unique skills to sell a war to the American people, and how after the war was won, their war-era imagery was used to fabricate a new American heritage.



PAINTING AMERICA'S PORTRAIT:
How Illustrators Created Their Art

Cloth Edition:

ISBN: 978-1-943642-11-3
Size: 9 x 12, Pages: 334
Images: 290 Color and B&W
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the illustrated gallery

Janion's Maple (Under Summer Skies) **by Maxfield Parrish. Oil on board, 23" x 18.5"**

NORMAN ROCKWELL & FRIENDS:

The Mort Künstler Collection of American Illustrators

by Michael W. Schantz, Ph.D.

Photography by Michael M. Fairchild

INTRODUCTION

Much has been written about the life and career of Mort Künstler, and his formidable contributions to the realm of American illustration.[1] While his early life's ambition was to develop a career around his outstanding achievements as a student athlete, the public has been the beneficiary of him not achieving that initial aspiration. His athletic prowess as a basketball player did, however, allow him to secure early training at Pratt Institute, which led to another equally rewarding profession, and the achievement of a high and enviable status among the nation's premier illustrators, past and present.

The purpose of this essay, however, is not to recount that which has already been well-chronicled, but rather to concentrate on yet another extraordinary Künstler accomplishment: the development, through persistence and acumen, of a distinguished private collection of classic American illustration. The scope of the Künstler Collection is little known by the public, since Mr. Künstler and his wife Deborah have collected over many years for personal pleasure, not for ostentatious display. Indeed, few people are aware of the extent of the collection, as it has never before been exhibited in public *en masse*. Only recently have some of the Collection's riches been shared with a large audience by way of a 2015 article by John O'Hern in the *American Fine Art Magazine*.[2] But now the Heckscher Museum of Art, Huntington, New York, presents the exhibition *Norman Rockwell and Friends: The Mort Künstler Collection of American Illustrators* (December 10, 2016—March 5, 2017), providing the first public unveiling of a large selection of the Künstler holdings. This article pays tribute to that fact and discusses just a small sampling of some of the masterworks in the Künstler Collection, along with the circumstances of their acquisition.

THE COLLECTOR

Exceptional collectors are those who are both supremely knowledgeable and focused. The collections they build are of the highest quality, and often concentrated on a particular genre or period. Most impressive are those collectors who are also prescient, acquiring their collections long before historians and the marketplace deem the art they collect important and worthy of acquisition. Gertrude and Leo Stein come to mind as a classic example. It is one thing to acquire great art after their makers have been esteemed by posterity, as then all one really needs is a good deal of money to build an important collection, which of course has nothing to do with connoisseurship on the part of the collector, since critics and historians have already tendered a value judgment.

Mort Künstler's collecting falls into the prescient category, as he began gathering his American illustrations when few others were doing so, since such works were neither esteemed nor understood by many collectors of American art. Especially impressive is the fact that, at first, Mr. Künstler acquired works with limited funds, as he began assembling his illustration collection during the early, lean years of his career. By necessity, he had to deploy limited resources with a great deal of discernment, savvy, and selectivity. Künstler, of course, had an

***A Poet* by Edwin Austin Abbey, 1898. Oil on canvas, 86" x 40"**

insider's knowledge of the field, being himself a talented illustrator, and he knew what it took to create a quality product.

The thought of collecting American illustration came to Künstler early on, and was re-enforced by his parents. For instance, they gave him the gift of Ernest W. Watson's book *Forty Illustrators and How They Work*, which became, as Künstler likes to say, "his bible."[3] It introduced him to the techniques and working methods of the highest echelon of American illustrators, including Walter Biggs, Dean Cornwell, Harvey Dunn, Henry C. Pitz, Norman Rockwell, and N.C. Wyeth, all of whom would eventually be represented in his collection.

Another memorable early influence was also spawned by his father, Thomas, who introduced Künstler, as an adolescent, to his close friend Dave Gross, a well-established artist in the fashion industry who operated a Manhattan art studio called Fashion Paper.[4] M. Stephen Doherty described the encounter in his 2008 article on Künstler in *Illustration* magazine:

> It was during his early school years that Mort would accompany his father to Manhattan on Saturday mornings, when Tom Künstler, a salesman for Amoco, would call on his customers. Once they finished their rounds, father and son would visit Tom's old friend Dave Gross, a commercial artist who shared a studio with his sons Arthur and George, also artists. The men would set Mort up with art supplies in a corner and let him sketch while they talked. They would take time out to give Mort advice, criticism, and encouragement.[5]

Interaction with the Grosses gave Künstler knowledge of the finer techniques of illustration. Like Künstler, both Dave and George Gross were Pratt Institute graduates, and the latter became his "mentor." Künstler credits George Gross with helping him develop an "eye" for quality illustration, and introducing him to some of the greats of the Golden Age of Illustration. The work of Joseph Christian Leyendecker, in particular, was mentioned often.

IN THE GAME

It was the fortuitous 1972 acquisition of a large cache of illustrations that primed the pump for Künstler's collecting. He recalls that the basic collection started when he purchased a trove of paintings by Joseph Christian Leyendecker, Frank Xavier Leyendecker, Dean Cornwell, Jules Gottlieb, and others from a Queens, New York, widow, whose late husband was an amateur artist and collector of illustrations. For financial reasons she needed to sell the illustrations and called the Society of Illustrators in New York, to see if the Society was interested in purchasing them. The Society was not interested, but fortunately Künstler had previously alerted Society members of his collecting passion, and they directed the woman to him. When called, Künstler responded without hesitation, immediately traveling to Queens in his station wagon to investigate. The visit was a stroke of luck, as he drove away with 23 paintings acquired for a bargain price. These prime pieces became the bargaining chips he needed to enlarge his nascent collection through trade and sales. At the time, Künstler thought he was the "only game in town" when it came to collecting American illustrations; that notion would soon change.

COMRADES IN ARMS

In 1976, the Society of Illustrators organized the exhibition *200 Years of American Illustration*, which was presented at the New-York Historical Society. It was a massive show of 900 works, most of which were borrowed, and accompanied by a comprehensive catalogue written by Henry C. Pitz, noted author and illustrator. The exhibition was like a magnet that attracted collectors of American illustration. Through this event, Künstler discovered that there were a handful of individuals who were also passionate collectors of American illustrations. They, like Künstler, lent an impressive number of works to this landmark exhibition from their private holdings. In Künstler's case, he sent Howard Pyle's *Roger Bacon* and *Snow Storm-Squire Tripp* (1887), Henry Patrick Raleigh's *The Star* (1930), Wallace Morgan's *At the Seashore*, Pruett A. Carter's *Lincoln's War Cabinet* (1929), Dean Cornwell's *Purdie, Hallie, and Gail* (*Cosmopolitan*, October 1924) and *Title Unknown* ("Two Men in Doorway"), Charles Dana Gibson's *Advice to Radio Beginner's* (a.k.a. *Back to Back*), and *…Mr. Pipp, at the suggestion of his daughter, makes a few purchases…* (1899), Joseph Pennell's *Castle in Ruins*, N.C. Wyeth's *Miles Standish* (1920), Norman Mills Price *Introducing the Fiance*, *Waiting to Report*, and *Beatrice and Benedick* (*Tales from Shakespeare*, 1905), J.C. Leyendecker's *Over the Top*, *House of Kuppenheimer*, and *Arrow Collar Man*, Philip R. Goodwin's *Travel on the Wells Fargo* (1906), and Frederic Rodrigo Gruger's *The Editor's Office*. Mr. Künstler's own art work was also represented with the paintings *Stroud Farm* (1976) and *The First American Steam Locomotive* (1971).

Künstler became aware of other significant lenders to the show, especially Walt Reed, Jane Collette Wilcox (Mrs. Thomas Wilcox), and Ben Eisenstadt, with whom he would develop close and lasting relationships. These fellow collectors became an important part of Künstler's search for illustration

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(1877 - 1972)
Oil on canvas; 36" x 24"; 1921
Story; "Voice From the Hills"
American Boy Magazine, 8/1921
1020 in the *Catalogue Raisonné*
Excellent condition

art; they were mutually beneficial comrades in arms.

Walt Reed lent an astonishing number of masterful illustrations to the Society's exhibition, including works by no less than 50 different illustrators, both famous and not so famous.

Reed, a fellow Pratt student, became an especially dear friend, and it was Künstler who helped persuade Reed to establish Illustration House Gallery, which became the epicenter for the art of American illustration and a major clearing house for collectors. Walt Reed was thought to be the "… world's foremost authority on the history of American illustration art,"[6] having written numerous books on American illustration, including, perhaps his best known work, *The Illustrator in America*, a comprehensive survey of 140 years of American illustration. Reed himself characterized his early days as a collector and recollected his interaction with kindred spirits like Künstler:

> "I didn't have an especially mercenary motive, but I liked to have artwork around me to study by artists I liked. It certainly wasn't a formal decision to start to assemble my own art collection, but it just sort of grew. I knew several people who had similar interest to mine. Ben Eisenstadt (1915-2001) in Philadelphia, Mort Künstler (b. 1931) on Long Island, and Murray Tinkelman (1933-2016). Quite a few other people were interested in the old illustrations. We would get together. I would go to Philadelphia or they would come to New York or Westport and bring a few things to trade. It was Mort who said, 'You ought to publish a catalog to help sell these pictures, and to meet more people who are interested.' I thought to myself, 'Yeah, I could do that.' So I self-published a ten or 12 page booklet. It was an experiment, but the timing was good. There was an active interest among the few people I was trading with."[7]

Reed acknowledged the debt in an inscription in Mr. Künstler's copy of one of his other magnificent tomes, *Great American Illustrators*: "For Mort Künstler—with thanks for getting me into this book project (as well as into Illustration House!) Walt Reed 5/25/89."

Jane Wilcox also had profound knowledge of the history of American illustration, and Künstler referred to her as "a walking encyclopedia." She too amassed a formidable collection, and in 1982 would donate more than 300 works by noted American illustrators to the Brandywine River Museum, "… transforming the museum's illustration collection into one of the most important in the country."[8] Her loans to the *200 Years of American Illustration* show were many indeed, including headliners such as Parrish, Leyendecker, Cornwell, Raleigh, and Smedley. Perhaps her greatest contribution to the show were loans of works by many less well known female illustrators, such as Percy Crosby, Clara Elsene Peck, Florence Scovel Shinn, and Sarah Stilwell-Weber.

The other important collecting cohort was Ben Eisenstadt, a much beloved Philadelphia painter, illustrator and teacher at the Philadelphia College of Art (now the University of the Arts). Eisenstadt's private collection was especially strong in works by members of the Philadelphia female contingent known as the COGSLEA group, including Violet Oakley, Elizabeth Shippen Green, and especially Jessie Willcox Smith. Several of these works he lent to the Society of Illustrators show, none better than Smith's *Peter, Peter, Pumpkin Eater*, which originally appeared in Dodd & Company's 1912 edition of *The Little Mother Goose*.

THE "TOP FIVE" AND THEN SOME

Each piece in the Künstler Collection has a tale of a search and discovery, and each work is a visual reminder of that quest. Each picture also had to meet certain requirements of quality and historical interest. As Mr. Künstler puts it:

> "I loved the pictures I bought and wanted to study them. I can give you facts about each picture I own and why it's good. If you like it, then you have to take the time to examine it to see what it is that you like. Each illustrator I collected was always commissioned, and the picture was used as illustration. I only collect American illustrators… If I admired a painting and could afford it, I'd buy it."[9]

As mentioned above, strategic focus is one of the traits of a good collector, especially when starting out with limited funds. Although his collection would eventually include more than 100 works by important artist-illustrators, he first zeroed in on just his "top five" artists, including Howard Pyle, Newell Convers Wyeth, Dean Cornwell, Joseph Christian Leyendecker, and Norman Rockwell. These five are, of course, among the finest American illustrators who ever lived, and as Mr. Künstler proclaimed, "…these guys were my idols."[10] The selection was indeed a sound one, as over the years each would achieve ever-greater acclaim.

Künstler was especially enamored with J. C. Leyedecker, as both Künstler and his mentor George Gross considered Leyendecker one of the finest illustrators of all time. The large cache of illustrations Künstler acquired by purchase in 1972 included numerous J. C. Leyendecker paintings. One of the most prodigious of artists who ever worked for the *Saturday Evening Post*, Leyendecker produced 322 covers for that popular magazine. The Künstler Collection now has three J. C. Leyendeckers, none of which, however, are from the works acquired during his Queens excursion in '72. These include *The Jazz Age* (a B. Kuppenheimer & Co. advertisement, 1928), *Victorian Promenade* (*Saturday Evening Post* cover, Easter, March 26, 1932), and *Cleopatra* (*Saturday Evening Post* cover, October 6, 1923). Without question, the last mentioned is the most extraordinary, and the painting's "career" is equally impressive. That is, in addition to having appeared on the cover of the *Saturday Evening Post*, it has consistently been included in major exhibitions focused on American illustration, and reproduced in numerous exhibition catalogues and books devoted to the subject matter, as well as publications

***Cleopatra*. Cover illustration for the *Saturday Evening Post*, October 6, 1923, by J.C. Leyendecker. Oil on canvas, 25.25" x 20"**

***Checker Game*. Illustration by Frank X. Leyendecker, circa 1920s. Oil on canvas, 31" x 24"**

***Victorian Promenade*. Cover illustration for the *Saturday Evening Post*, Easter, March 26, 1932, by J.C. Leyendecker. Oil on canvas, 31.5" x 23.75"**

***The Jazz Age*. Advertising illustration for B. Kuppenheimer and Co., 1928, by J.C. Leyendecker. Oil on canvas mounted on board, 26" x 20"**

***An Old Fashioned Picnic*. Editorial illustration by Dean Cornwell, 1917. Oil on canvas, 16" x 37"**

devoted exclusively to Leyendecker, including the front cover of the Norman Rockwell Museum's *J.C. Leyendecker—A Retrospective* exhibition catalogue of 1998. The provenance of the work is short. The artist gave the work to his friend and confident Charles Beach, who lived with Leyendecker at the artist's estate on Mount Tom Road, New Rochelle, New York. Beach sold it to art dealer Bela Bordas after Leyendecker's death in July of 1951. Mr. Künstler, in turn, purchased it from Bordas, who was the owner of Bordas Art Shop, also in New Rochelle. The painting's allure has as much to do with the dimensional application of pigment as it does with its seductive subject matter. It is a bas-relief sculpture Leyendecker created by modeling plaster and glueing it to the canvas, on which he then painted. This fact invites the touch of the hand, which is why, while on public display at the Heckscher Museum, it will be guarded by a protective barrier.

Dean Cornwell, another member of the "top five," studied at the Art Students league in New York under the tutelage of Harvey Dunn, a Howard Pyle student that kept the Pyle legacy alive and well. Indeed, the artistic quality of Cornwell's paintings earned him the status as a full Academician at the National Academy of Design, New York. Cornwell is represented in the Künstler Collection by five works, three of which are from the trove Mr. Künstler purchased from the Queens widow 44 years ago. These include *A Man for Cousin Emily*, *Two Women with Parasol*, and *Captain Blood*. The other two are *Two Men in Doorway* (purchased from the Society of Illustrators), a full page reproduction of which appeared in Henry Pitz's *200 Years of American Illustration*, and *An Old Fashioned Picnic* acquired at a Sotheby's auction in December of 2004. The latter is a luscious impressionistic work, with bravura brushwork reminiscent of Howard Pyle paintings,

***The Watchers*. Editorial illustration for *Good Housekeeping* by Dean Cornwell, 1925 Oil on canvas, 36.5" x 26.5"**

which was reproduced in color in Walt Reed's *The Illustrator in America*. As an aside, the Künstler copy of Reed's book is autographed and annotated by the author: "For Debbie and Mort—in friendship and admiration, Walt Reed, 1/21/05."

Arguably, the most important member of Künstler's "top

Two Women with Parasol **by Dean Cornwell, circa 1920. Oil on canvas, 35" x 30"**

***Two Men in Doorway*. Editorial illustration by Dean Cornwell, 1922. Oil on canvas, 36" x 28"**

Editorial illustration for *Hearst's International Cosmopolitan* by Dean Cornwell, 1930. Oil on canvas, 36" x 48"

five" is Howard Pyle. Indeed, not to have him represented in a collection of American illustration would be a serious lacuna. As author and illustrator Henry Pitz put it:

> If any man can be considered the father of American illustration, it is Howard Pyle. When he came to artistic maturity wood engraving was still the prevailing method of reproduction; within a decade photo-engraving was emancipating the illustrator from the wood engraver, so that he was in at the beginning of the era of modern illustration.
>
> Pyle's overwhelming influence stems from two sources, either of which would have been enough to have established his preeminence. First, he was a superb illustrator, unequalled in power, imagination and scope ever since. Second, he was America's greatest teacher of illustration. His students have passed on his precepts to a third and fourth generation of illustrators and the inspiration of Pyle is still a strong part of the illustration mainstream.[11]

And Pitz would know, as no one did more to chronicle Pyle's contributions to American art. Howard Pyle, of course, was the legendary founder of the Brandywine School of illustration. Pyle was one of the country's most influential artist-illustrators and a prodigious teacher who spawned the careers of legions of talented illustrators and, equally important, other influential teachers. None were better than Harvey Dunn, who kept the Pyle tradition of painting alive and well for decades, and is also represented in the Künstler Collection by the painting titled *Two Nudes on Beach*. The Pyle work in

***Two Nudes on a Beach*. Illustration by Harvey Dunn. Oil on board , 23.5" x 39.5"**

***Men Watching Woman Play Piano*. Editorial illustration by Howard Pyle. Oil on board en grisaille, 10.5" x 15.5"**

***Kamerad*. Editorial illustration for *The Pictorial Review*, March 1919, by N.C. Wyeth. Oil on canvas, 39.5" x 35.5"**

the Collection is an exquisite oil on board *en grisaille* picturing two men watching a woman playing the piano, which was reproduced in the Revolutionary War novel *In the Valley* by Anglo-American novelist Harold Frederick.

While reading his "bible," Watson's *Forty Illustrators*, Künstler would have come across this poetic passage concerning the artist Newell Convers Wyeth:

> In exploring any career of great distinction we inevitably turn the tangible product of a man's genius to its fountainhead in his nature. Drawn to him at first by what he does, we end up in contemplation of what he is. If he is great in his work we are not likely to be disappointed in what we discover in the man: there can be no Niagara without inexhaustible waters to sustain the grandeur of its spectacle.[12]

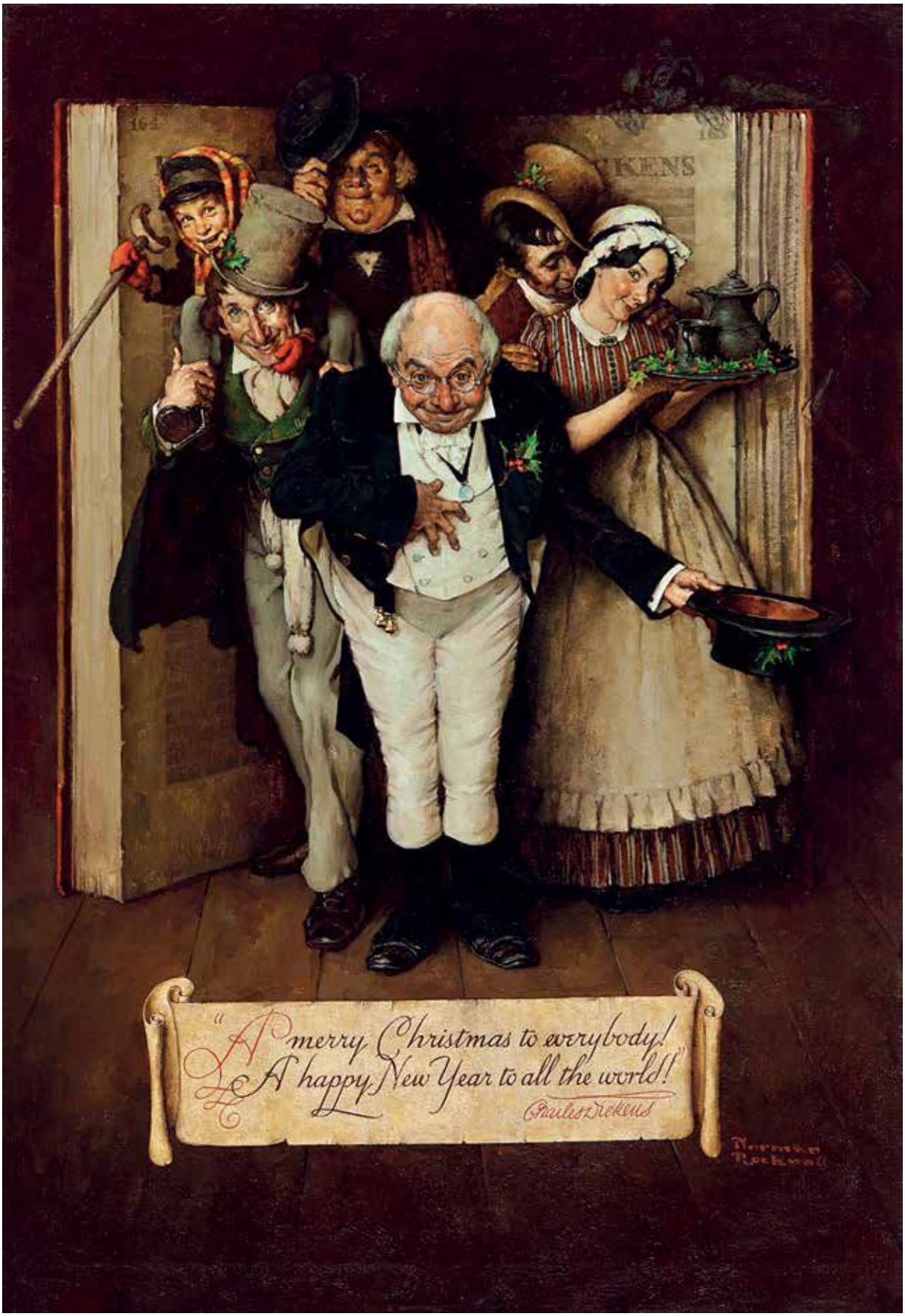
Without question, N.C. Wyeth was Howard Pyle's most gifted and prolific student, with a career as impressive as his teacher, producing thousands of illustrations for a host of national magazines and works of popular literature. Künstler had long sought a significant Wyeth, and the search ended when he and his wife stopped into The Soldier Shop located on Madison Avenue at 78th street, which specialized in vintage military uniforms and paraphernalia. While browsing the store, Künstler spotted Wyeth's WWI painting

Kamarad hanging on a wall at the back of the shop. The price was right, and Mr. and Mrs. Künstler walked away with a work Wyeth had executed for a color illustration in *The Pictorial Review* magazine, March 1919. The first owner of the painting was none other than Arthur T. Vance, the editor of the *Review* from 1907-1930.

Norman Rockwell, who succeeded J. C. Leyendecker at the *Saturday Evening Post* as the magazine's next prominent star-illustrator, rounds out Künstler's quintessential quintet. He had acquired a Rockwell as early as 1963, which he bought from a friend who was moving.[13] Years earlier, though, he had a chance to buy Rockwells for much less from Helen Card, a dealer who preceded Walt Reed as the foremost advocate of American illustration art. Künstler visited her upstairs gallery on Madison Avenue, where he found an abundance of Rockwells selling for prices that were exorbitant, or so he thought at the time. For instance, Card was asking $1,000 for a Rockwell painting of *Bob Cratchet and Tiny Tim* that appeared on the cover of the *Saturday Evening Post.* Künstler thought to himself, "A thousand dollars, you've got to be kidding!" He left without purchasing a single piece. In retrospect, Künstler reflects that if he could live one day over again, it would be the day he visited Card's shop, as he would have indulged his passion with several Rockwell purchases.

Künstler now has seven Rockwells, none better than *World of Charles Dickens* (a.k.a. *A Merry Christmas to everybody! A Happy New Year to all the world!*), which is an absolute *tour de force* and painted to illustrate the *Reader's Digest* Christmas Gift Subscription Card for 1937. This particular work was one of his more challenging and expensive acquisitions. The piece came up for auction at Sotheby's on December 1, 2004, and when it did Künstler "fell in love with it," and of course what was not to love. However, the word on the street was that the painting was not "right." To make sure that it was, Künstler gathered up his friends Richard Lynch and Howard Shaw from Hammer Galleries, and went to Sotheby's to check it out first hand with a black light, which confirmed the integrity of the painted surface. Furthermore, Künstler had developed a decerning "eye" for Rockwells, having seen so many over the years; he knew well Rockwell's style and technique, and once viewed up close,

***Roger Bacon*, 1903. Illustration by Howard Pyle. Oil on canvas, 34" x 20"**



***World of Charles Dickens (A Merry Christmas to everybody! A Happy New Year to all the world!)*, subscription card illustration for *Reader's Digest* by Norman Rockwell, 1937. Oil on canvas, 39" x 27"**

***Under the Mistletoe (Merrie Christmas)*. Cover illustration for the *Saturday Evening Post*, December 19, 1936, by Norman Rockwell. Oil on canvas, 37" x 32"**

any doubts Künstler had about the painting's authenticity evaporated. At the auction, others were reluctant to bid high for the work because of the rumors about its genuineness. Künstler, nonetheless, took no chances and concealed his bidding by prearranged surreptitious signals to the auctioneer, not even telling his wife that he had done so. As bidding progressed Mrs. Künstler repeatedly elbowed him to make a bid, as she too thought it was a masterwork.

Another terrific Christmas subject is *Under the Mistletoe* (*Merrie Christmas*), which appeared on the December 1936 cover of the *Saturday Evening Post.* The painting itself is outstanding, but what is even more remarkable is that he corralled two of the principle, full scale preliminary drawings for the work. Contrary to what typically happens, Künstler

***Christmas of the Heart*, 1941. Illustration by Norman Rockwell. Oil on canvas, 39" x 24"**

***Waiting Room*. Editorial illustration for the *Saturday Evening Post*, October 16, 1937, p. 13, by Norman Rockwell. Oil on canvas, 28" x 23"**

***Standing Colonial Woman*, 1936. Preliminary study for the cover of the *Saturday Evening Post*, December 19, 1936, by Norman Rockwell. Charcoal on paper, 30.5" x 13"**

***Standing Colonial Man*, 1936. Preliminary study for the cover of the *Saturday Evening Post*, December 19, 1936, by Norman Rockwell. Charcoal on paper, 32.75" x 23"**

Rush's Lancers, Franklin's Advance **by Winslow Homer, 1886. Oil on panel en grisaille, 9" x 15"**

bought the preliminary drawings from Walt Reed, long before he acquired the painting. Then, when the Künstlers learned the oil painting was available, they knew they had to buy it. The three works together make an extraordinary educative display of an illustrator's creative process.

As Künstler says about his "top five" illustrators, "Once I had them, I couldn't stop." Indeed, he added to his initial list a myriad of works by equally stellar artists. Perhaps none so famous as Maxfield Parrish, who is represented in the Collection by the stunning work titled *Janion's Maple* (a.k.a. *Under Summer Skies*). In order to capture this work, Künstler "sent the word out to dealers" that he was interested in buying a Parrish. Consequently, he was called by Morris Weiss, a noted illustrator, collector and dealer, who had a "really good" Parrish that he had gotten from Alma Gilbert, the renowned expert on Parrish, and who had galleries in California and New Hampshire. When Weiss sent Künstler pictures of the painting, the purchase was a done deal, as Künstler immediately liked what he saw; and, again, what's not to like. The painting was in "pristine condition, from Parrish's very famous landscape period, with a classic Parrish Blue sky." The painting was part of a 1950 calendar series. Künstler points out that it is "signed in two places," a second signature added after it was determined by the publishers that the image needed to be cropped somewhat to meet printing requirements. He also notes with admiration Parrish's superb application of glazes, which he treated like watercolors, mixing them with turpentine, rather than water, and applied with a flat brush. *Janion's Maple* is a stunning example of Parrish's masterful technique.

Next to Norman Rockwell, Winslow Homer may perhaps have the greatest name recognition among the general public as any other artist represented in the Künstler Collection. Künstler's piece, *Rush's Lancers, Franklin's Advance, 1886,* is an oil on panel *en grisaille* and reminds us that Homer was a skilled illustrator/correspondent long before his oil paintings and watercolors propelled him to the stratospheric heights of artistic acclaim. Concerning the work, Künstler notes: "Homer's painting is one of only two historical documents of this Union regiment, the 6th Pennsylvania Cavalry. I did a painting of Rush's Lancers and did a lot of research to get it accurate. Most of the detail came from archaeological research. When Homer's *Rush's Lancers* came up at auction, I had to buy it."[14] According to Homer scholar Nicolai Cikovsky "*Rush's Lancers, Franklin's Advance*, an illustration, appears in

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Georges Lepape, *Le Miroir*, watercolor and ink, cover art for *Vogue*, November 1927. Sold September 29, 2016 for $52,500.

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***Woman Seated by Painting*. Illustration by A.B. Wenzel. Gouache en grisaille on board, 35.5" x 23"**

the *Century* magazine series on *Battles and Leaders of the Civil War*. It is one of 15 drawings, all based on Homer's Civil War and Reconstruction sketches of the 1860s and 1870s, which were finally published either as part of the magazine series (November 1884–November 1887) or in the four octavo volumes issued by the Century Company between November 1887 and January 1889."[15] The painting has gravitas, both historically and esthetically, and for that reason it is one of Mr. Künstler's most treasured holdings.

In stark contrast to Homer's work is that of Albert Beck Wenzell**.** With his bravura brush strokes, he chronicled the sartorial splendor among New York society's famous "400." During America's Gilded Age, "The public appetite for society news became insatiable. To assist the reporters and for the confirmation, artists were employed to graphically describe the latest costumes hair styles, and interior decorations which, in turn, the public attempted to imitate…" and artists such as Wenzell became "…specialists in this special field."[16] Künstler purchased the work from Walt Reed, who noted of Wenzell that: "No American artist better presented that [Bell Epoche] era than Albert Beck Wenzell. From a wealthy family himself and with solid academic training in Munich and in Paris, he knew his subjects well and could paint them with great authority. His opulent gowned, imperious, and always-beautiful young women were depicted with a dazzling display of artful exaggeration…"[17] Wenzell did illustrations for *Harper's Monthly*, *Scribner's*, *Collier's*, the *Saturday Evening Post*, and other magazines in America and Europe. The Künstler Collection's painting of a seated woman luxuriating in front of a large, elaborately framed painting in sumptuous surroundings has the subject matter and the assured, audacious brush strokes so typical of Wenzell's work. No American illustration collection would be complete without one of these gems.

LESSER KNOWN MASTERS

Speaking of gems, Künstler is the proud owner of a series of paintings by Canadian born illustrator Norman Mills Price. These are small but exquisite works by an artist, like others in the Künstler Collection, who was supremely talented, but whose contribution to the history of American illustration is now without popular awareness, which makes them all the more precious. They also provide ample evidence of the discerning eye of the collector, who based their acquisition not on the notoriety of the illustrator, but rather on the inherent quality of the art. As the artist's name implies, his works are "priceless," or as Künstler puts it, "they are absolute jewels." Künstler had long admired Price's works, and like his quest for a Parrish painting, he let it be known that he was in the hunt for Prices. In response, Martin Diamond, representing the Bernard Dannenberg Gallery, came out to Künstler's Oyster Bay Cove home with a group of ten Prices, all of which Künstler purchased, as the "Prices" were right. Among the lot were *Introducing the Fiancé* and several that were reproduced

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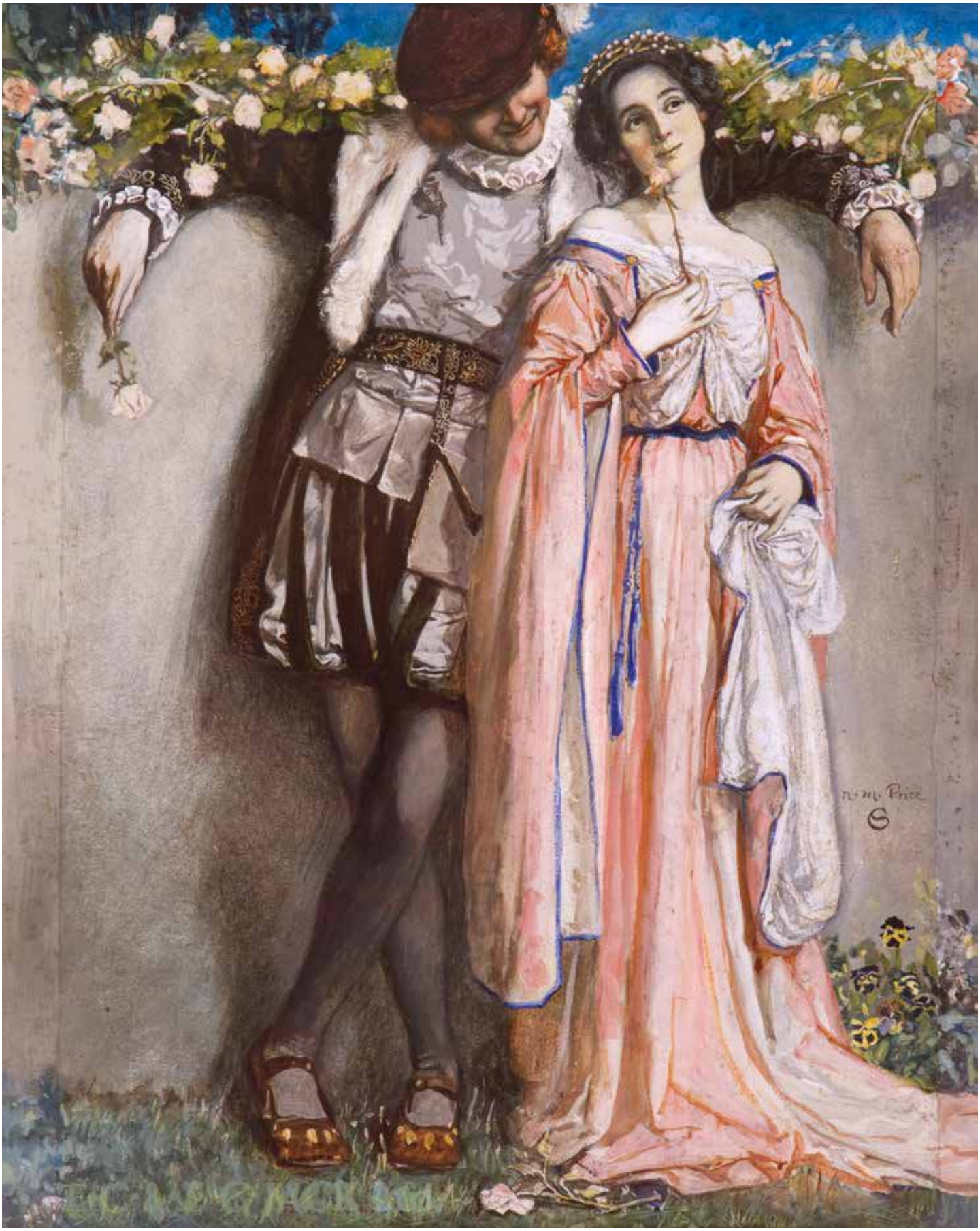
Artwork by Herbert Paus, c. 1932



***Beatrice and Benedick* from *Tales of Shakespeare*, illustration by Norman Price. Opaque watercolor on board, 10.25" x 8.25"**

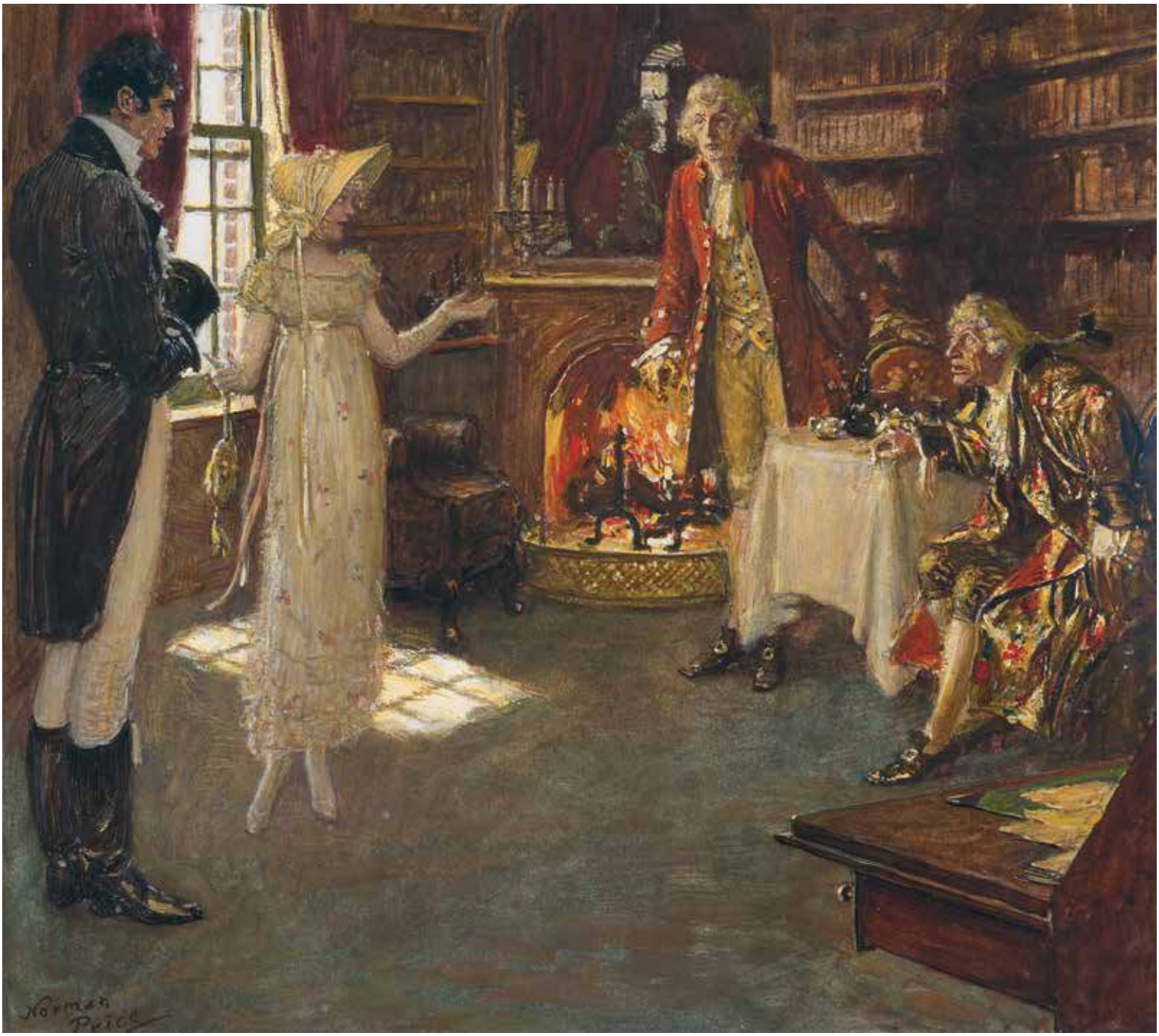
***Valentine* from *Tales of Shakespeare*, illustration by Norman Price. Opaque watercolor on board, 9.25" x 6.75"**

***The Weird Sisters* from *Tales of Shakespeare*, illustration by Norman Price. Opaque watercolor on board, 10.5" x 7.5"**

***A Comedy of Errors* from *Tales of Shakespeare*, illustration by Norman Price. Opaque watercolor on board, 13.5" x 9.5"**

***Othello* from *Tales of Shakespeare*, illustration by Norman Price. Opaque watercolor on board, 9.625" x 6.25"**

***Man and Woman on White Horse*. Editorial illustration by Norman Price. Oil on canvas, 14" x 9.5"**



***Introducing the Fiancé/Colonial Drawing Room*. Editorial illustration by Norman Price. Tempera on board, 11.25" x 12"**

as color plates in Charles and Mary Lamb's book *Tales of Shakespeare*, including *Beatrice and Benedick*, *Valentine*, *The Weird Sisters*, and *Comedy of Errors*. Although small in size, they "read big" in composition. All demonstrate a jaw dropping, minute handling of paint, applied with the precision of a jeweler, which perhaps makes sense since Price's early training included study at the Goldsmith's Institute in London.

Purchased from Walt Reed, the painting titled *Christmas at Old Farm* by Saul Tepper, was an illustration used in a story by Ettie Stephens in the December 1934 issue of *The Delineator* magazine.[18] The painting brings back pleasant memories to Künstler. Tepper was a student of illustrator Harvey Dunn, one of Howard Pyle's prized students, becoming, like Pyle, a distinguished and influential instructor who taught the Pyle style of painting to scores of artists. Tepper, too, became a prominent teacher and lecturer at The Cooper Union, the New York Art Directors Club, the Society of Illustrators, and Pratt Institute, Künstler's alma matter.[19] Künstler got to know Tepper well, and was the beneficiary of the older artist's expertise. As luck would have it, Tepper took a great liking to the young Künstler and whenever Künstler had an exhibit at Hammer Galleries, over a period of 6 to 8 years, they would

***French Revolution Mob Marching*. Editorial illustration by Norman Price, 1903. Gouache on board, 11.5" x 19.5"**

***Christmas at Old Farm*. Editorial illustration by Saul Tepper for *The Delineator*, December 1934. Oil on canvas, 23.5" x 46.5"**

***Medieval Street Scene*. Editorial illustration by Frederic Rodrigo Gruger. Carbon pencil on board, 10" x 16"**

***Lincoln's War Cabinet*. Editorial illustration by Pruett Carter. Oil on canvas, 22" x 48"**

meet on Saturday afternoons and Tepper would "go through the paintings one by one," giving Künstler advice on how each painting might be improved. Künstler remembers Tepper fondly as a most inspiring and "very lovely man."

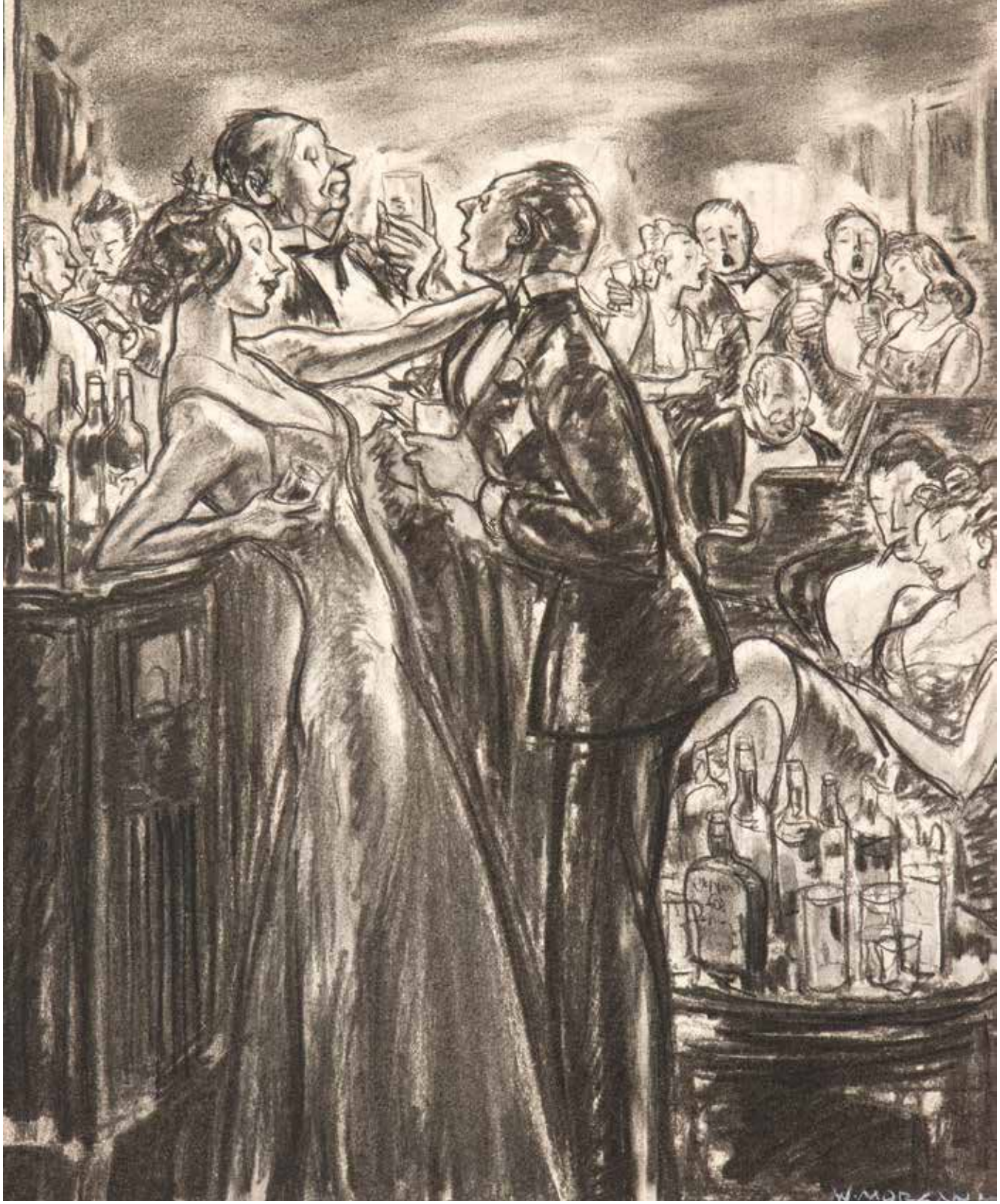
Frederick Rodrigo Gruger's pencil illustration of a *Medieval Street Scene*, measuring only 10 by 16 inches, is another minor masterpiece purchased from Walt Reed. The image is something out of a 1930s Hollywood screen set, with great drama and gestures, and authentic costuming. The intensely populated composition is compact, compelling, and superbly balanced, with a masterful chiaroscuro effect, using a strategic play of light and darks that guides the eye through the assembled throng. Walt Reed summed up the effect in *The Illustrator in America*: "His [Gruger's] pictures were always concerned with the larger themes, and although the original drawings were actually quite small, they appear monumental in scale."[20] Although born and trained in Philadelphia, after a 40-year career, which included work at the *Philadelphia Ledger* and the *Saturday Evening Post*, he retired from his illustrator's life to become a teacher at Pratt Institute in 1946.[21] The esteem Künstler has for this piece is evidenced by its prime location in the Künstler house, just inside the front door.

Concerning the illustrator and one-time art editor for *Good Housekeeping* magazine, Pruett Carter, the often acerbic James Montgomery Flagg wrote the following in his autobiography *Roses and Buckshot*: "I have known artists who have degenerated into art editors, but only one art editor who graduated into an artist, and a damn fine one, Pruett Carter."[22] Künstler unreservedly agrees with Flagg's estimation, and considers Carter's painting *Lincoln's War Cabinet* a treasure and an example of Carter at his best. The painting's acquisition is an instance of the help received for Mr. Künstler's search and discovery efforts by his network of friends and dealers. In this case, it was a friend of Mrs. Künstler who spied an illustration at the back of an antique shop in Syosset, New York, and shared that discovery with the Künstlers. At the time the Künstlers were living in Oyster Bay Cove, New York, not that far from the shop in question. Mr. Künstler immediately checked out the lead and there, as predicted, on the back wall of the store hung Pruett Carter's *Lincoln's War Cabinet*. Without fanfare or excitement, Künstler paid the asking price and calmly exited the establishment with a minor masterpiece.

One of Pruett Carter's teachers, Walter Biggs, who taught both at the Art Students League and the Grand Central School of Art, is also represented in the Künstler Collection by the painting *Country Store*. Bigg's was another one of the artists listed in Ernest Watson's *Forty Illustrators*. Purchased from the Bernard Danenberg Galleries, New York City, the painting displays Biggs' unique approach, as described by Watson:

> Walter Biggs is one of the few illustrators extant who owes nothing to the camera. He draws and paints directly from the model. After playing around with small sketches in pencil and gouache, he calls in

***Country Store*. Editorial illustration by Walter Biggs. Oil on canvas, 20" x 30"**



***Flapper Party*. Editorial illustration by Wallace Morgan. Charcoal, 14" x 11"**

models and makes careful drawings. Then without the models, he begins to develop his pictures in color, experimenting with composition until he gets what he wants! After that, the models are again summoned, and in the final rendering of the figures he paints directly from them. There is no photography at any point.[23]

Walter Biggs artistic talents were amply acknowledged by numerous institutions, including membership into the National Academy of Design, and induction into The Society of Illustrator's Hall of Fame.

Unlike Biggs, Wallace Morgan, also in Watson's *Forty Illustrators*, never used models. Morgan, who Künstler considers a "fabulous artist," earned his chops as a newspaper artist, where his many years of "sketching from life laid a deep foundation for his knowledge of the figure and of the human

***Woman Standing with Man at Party*. Editorial illustration by Henry Raleigh. Charcoal and wash on board, 14.75" x 15"**

character. Add to that his uncanny ability to etch clearly upon the sensitized film of his memory what he sees…" and it explains why he had no use for models.[24] *Flapper Party* and *Beach Scene* in the Künstler Collection are prime examples of Morgan's drawing technique, as they possess the spontaneity of handling that typifies his work.

Like the Queens, New York episode previously mentioned, where Künstler came away with a trove of paintings, the acquisition of the Collection's two Henry Patrick Raleigh drawings was also the result of fortuitous circumstances. Not long after the Künstler's moved into their Cove Neck house, now nearly 40 years ago, they were invited to a party in their honor at the house of a near neighbor. During a conversation with the hostess, Mr. Künstler was asked if he had ever heard of the artist Henry Raleigh, as in her younger years she had been one of the artist's models and she had drawings he had

given to her. Künstler informed her of his keen interest, and he was invited to go to the basement were he found the drawings unceremoniously tacked to a wall. Künstler told her what a shame it was to have them relegated to such an inhospitable environment, and asked if she would consider selling them, which she was. Although she wanted a hefty (at the time) price of $500 for the two, Künstler considered the cost well worth it to acquire works by one of the giants of the Golden Age of Illustration, and a well paid one at that. In Raleigh's heyday, he was one of the highest paid illustrators in America. Art Critic Evert Shinn hailed him as "America's Greatest Illustrator," earning in a single year as much as $100,000! Raleigh illustrated more than 500 *Saturday Evening Post* stories for well-known authors such as F. Scott Fitzgerald, Agatha Christie, Stephen Vincent Benet, William Faulkner, Sinclair Lewis, and Somerset Maugham.[25]

MASTERS OF PEN AND INK

The Künstler Collection has a plethora of black and white, pen and ink drawings by some of America's most important illustrators. The pen and ink he has by Edwin Austin Abbey is a treasure. Abbey, who was perhaps better known as a painter and muralist of major municipal and governmental projects of great scale, such as the State Capitol Building, Harrisburg, Pennsylvania, and the Boston Public Library, was equally gifted with pen.[26] Fellow illustrator, author, and penman, Henry Pitz had great appreciation for Abbey's skills:

> "His youthful but assured pen technique, sensitive, evocative and persuasive yet brilliant, vigorous and authoritative, was something fresh and unequalled in American illustration…his small exquisite pen and ink illustrations for Shakespeare's plays are fully as important a part of his artistic legacy as his large canvases in Harrisburg and Boston."[27]

Abbey was further acclaimed for his prowess at book design, in which the artist directs all aspects of the final publication, including type, illustrations, page layout, and binding. His format for *Selections from the Poetry of Robert Herrick* (1882), in particular, was an important and influential volume that "…provided inspiration for the treatment of works by American authors."[28] And the pen and ink in the Künstler Collection is, in fact, reproduced in *Selections*, published by Harper & Brothers in 1910, and illustrated by Abbey. The so-called *Kitchen Gossip* in the Collection appears

***Kitchen Gossip*. Book illustration by Edwin Austin Abbey for *Selections from the Poetry of Robert Herrick*, 1910. Pen and ink, 12.75" x 8.5"**

***Two Men Fighting*. Illustration by Joseph Clement Coll. Pen and ink, 20" x 12.5"**

***Castle in Ruins*. Editorial illustration by Joseph Pennell. Pen and ink, 10.5" x 17"**

in the *Herrick* book in association with the caption "To Hys Mayde Prew" followed by the poem:

> Upon Prew his maid
> In this little Urne is laid
> Prewdence Baldwin (once my maid)
> From whose happy spark here let
> Spring the purple Violet.

Herrick (1591-1674) lived in Devonshire, England, and his house was managed by a maid-servant by the name of Prudence Baldwin, for whom he had great affection. This homage is one of a number of poems dedicated to her.[29]

Pitz also had high regard for the penmanship of Joseph Pennell, whose *Castle in Ruins* is in the Künstler Collection and illustrated in Pitz's book *200 Years of American Illustration*, accompanied by the following comment: "…Joseph Pennell, master of architectural subjects, whose fat volume of *Pen Drawing and Pen Draughtsmen* gave us the first comprehensive survey of European and American pen art, along with Pennellian scoldings and dictates."[30]

Pennell, in turn, upon returning to America to escape World War I after many years abroad, was most impressed by the work of Joseph Clement Coll, represented in the Collection by the pen and ink work *Two Men Fighting*.[31] Pennell's opinion was shared by many other artists, as alluded to by Pitz:

> "Many a young, developing pen artist has collected a sheaf of Coll's reproductions, studied them, imitated them and profited. Among them were John Richard Flanagan…Flanagan loved the spectacular, the exotic, the richly patterned. It fitted with his exuberant and knowledgeable draughtsmanship and brilliant vignetted shapes. His flair was for the fictional, rather than the factual."[32]

And Künstler's *Oriental Procession* by Flanagan fits the Pitz description to a tee. Walt Reed, who sold the work to Künstler in 1979, noted that Flanagan carried on the tradition of Coll's pen and ink technique.[33] Born and raised in Australia, Flanagan moved to the States in 1916, settling in New York City, receiving his first assignments from *Every Week* magazine, published by Crowell Publishing. Flanagan's many magazine illustrations for such pulp fiction characters such as "Dr. Fu Manchu," "Dr. Yen Sen," and "The Mysterious Wu Fang" linked him forever with Oriental subject matter.[34]

The Künstler Collection has three large pen and ink drawings by James Montgomery Flagg, which are as flamboyant as the artist himself. *Four Women*, *Men's Toggery*, and *New Year's Eve Party* are compositions that display well Flagg's rapid fire use of bold, rhythmically hatched and cross-hatched strokes that morph together into a cohesive whole—a drawing technique as old as the Renaissance. These works show Flagg at the top of his game, and are a testament to a very long and distinguished

***New Year's Eve Party*. Editorial illustration by James Montgomery Flagg. Pen and ink on board, 21.25" x 26.75"**

***Four Women*. Editorial illustration by James Montgomery Flagg. Pen and ink on board, 20" x 28"**

***Oriental Procession*. Editorial illustration by J.R. Flanagan. Watercolor on board, 8.5" x 25.5"**

career. Indeed, Flagg was a precocious talent who at age 12 sold his first drawings for reproduction to *St. Nicholas* magazine for $10, and by the age of 14 was a regular staff member of both *Life* and *Judge* magazines.[35] Flagg, however, will forever be best remembered for his iconic color poster of an in-your-face "Uncle Sam" declaring *I Want You For The U.S. Army*, created for the American war effort that appeared on the July 6, 1916 issue of *Leslie's Weekly.* Never-the-less, his black and white illustration work was his greatest forte.

Flagg's mature pen and ink drawings owe much to the phenominal calligraphic technique of his close friend, and fellow member of the infamous Dutch Treat Club, Charles Dana "Pop" Gibson, who Flagg esteemed more than any other illustrator. In his autobiography of 1946, Flagg reflected:

> "Charles Dana Gibson, the greatest social cartoonist of America, since he was the backbone of *Life,* probably didn't hear that line often. Through his inimitable drawing he actually changed the bearing and the style of the American girl. The Gibson Girl was the feminine ideal of two generations, and her creator the most famous American artist of his day. I am shocked to find young people today who have never heard of him!"[36]

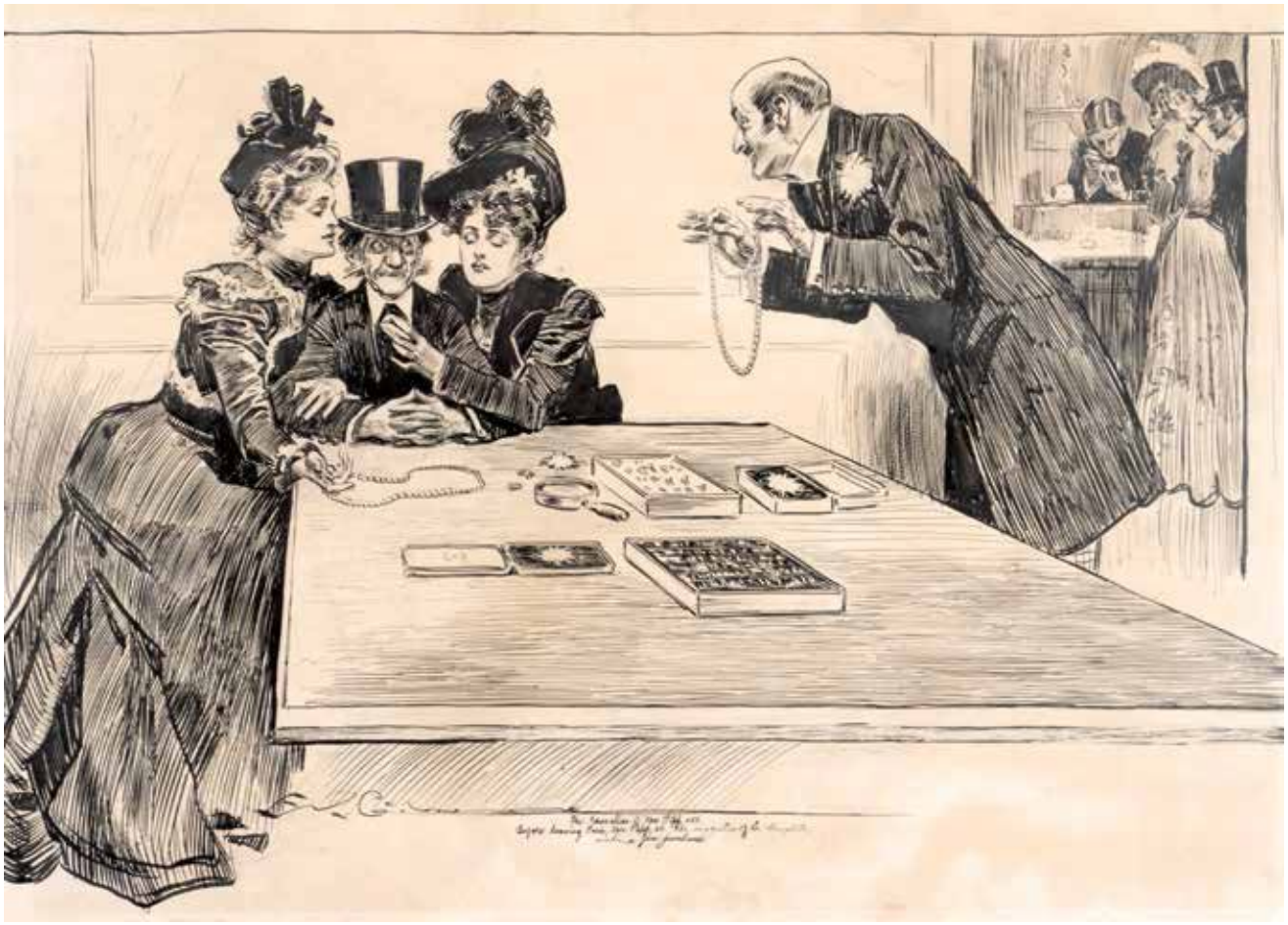
Although Flagg was himself a bigger than life character, there is nothing particularly hyperbolic about his opinion of Gibson. In fact, the popularity of Gibson's illustrations made him a very wealthy man. In 1904, for instance, he became the highest paid illustrator in America when he signed a $100,000 contract with *Collier's* magazine.[37] The Künstler Collection possesses two splendid pen and ink drawings. One, *Back to Back—Lover's Quarrel*, was purchased from the Berry Hill Galleries in 1972 and appeared originally in the February 1924 issue of *Life* magazine. The other, *Mr. Pipp at the Jeweler* was purchased from fellow collector Jane Wilcox. It is from Gibson's very popular series for *Life* magazine, *The Education of Mr. Pipp*, the drawings for which were later reproduced and gathered into a volume by the same name. So popular was the character that Gibson co-wrote a stage play based on the Pipp character, played by Digby Bell, which later became the inspiration for a 1914 silent movie comedy also starring Bell as Mr. J. Wesley Pipp.

I would be remiss if I did not say a bit more about one of my own favorite illustrators, Henry Pitz, who lived in the Chestnut Hill section of Philadelphia, whose charming widow, Mollie, I got to know during my 28-year tenure as the Executive Director of Woodmere Art Museum, located in that community. It seems that Pitz, who was a prolific author, spent so much time chronicling the lives of other illustrators, particularly Howard Pyle and the Brandywine School, that it is often forgotten that he too was a gifted pen and ink artist who illustrated more than 160 books. He is one of the illustrators listed in Ernest Watson's book *Forty Illustrators* that was so influential to Künstler's own career. The consummate bibliophile, Pitz offered the following:

> The successful book illustrator is much more than a good picture maker. First of all he loves books and book making in all its aspects; he lives in a world of books. Usually he is an avid reader of books. Through his intimacy with books he has acquired a kind of sixth sense through which he instinctively knows just how to illustrate any particular book.[38]

Pitz's sixth sense is certainly evident in the illustration in the Künstler Collection, *Knight and Lady*, which is a knockout, despite the fact that the person Künstler bought it from had purchased it at a garage sale for a mere $7. Although Künstler had to pay many times that price to buy it, have it restored, and properly framed, it was a bargain none-the-less, and a prized possession. All the more so because Künstler remembers fondly that Pitz was an occasional guest lecturer at Pratt, Künstler's alma matter. It also exemplifies the fact that treasures are to be found in the most unusual places.

***Back to Back—Lover's Quarrel*. Editorial illustration by Charles Dana Gibson for *Life* magazine, February 1924. Pen and ink on board, 16.5" x 26.5"**



***Mr. Pipp at the Jeweler*. Editorial illustration by Charles Dana Gibson for *Life* magazine. Pen and ink on board, 20" x 28.5"**

FORWARD, little Man and Woman,
Moving onward to a goal
Which to us and you means always
Growth of body, mind and soul.
Every thought of noble purpose,
Every deed of brotherhood
Adds a new and bright expression
Of God's plan for growing good.
Forward, into times and places,
And rewards for service due,
Brave and faithful little Leaders —
Little Leaders such as you.
ONWARD, little Knight and Lady!
Tried in conflict, honor sure;
Eyes aglow with joyful purpose,
Thoughts and actions brave and pure.
Naught can stay you in your journey,
Nothing dim the guiding light
Glowing out of hearts upholding
Mercy, kindness, truth and right.
Onward into goodly living,
Noble service, always true
To your God, your homes and country,
And the great world needing you.

***Knight and Lady*. Illustration by Henry Pitz. Pen and ink on board, 13.75" x 20.125"**

BRONCO BUSTER: AN ILLUSTRATION IN THE ROUND

One of the most spectacular works in the Künstler Collection is not a two dimensional piece, but rather an illustration in three dimensions: Frederic Remington's bronze sculpture *Bronco Buster*. Although Remington was a superb draughtsman of two-dimensional illustrations and paintings, which were noted for their American West subject matter and an extremely keen eye for detailed authenticity, he also made forays into the medium of sculpture. As he explained it: "I was impelled to try my hand at sculpture by a natural desire to say something in the round as well as in the flat. Sculpture is the most perfect expression of action. You can say it all in clay."[39] As it turned out, Remington's first effort at sculpture, *Bronco Buster*, became his most popular piece. He first sculpted it in a small version, measuring 23 inches tall, with more than 200 pieces cast in bronze by the Roman Bronze Works, New York. However, he followed the first rendition with a bigger and even more accomplished piece, measuring 32 inches tall.[40] The Künstler Collection possesses one of the larger castings, which has all the same authentic realism that Remington's two dimensional drawings and paintings have, and displays not only Remington's skill with the medium, but a real passion for the subject matter. In fact, the artist had a profound esteem for the "bronco" horse, which he got to know intimately during his many years of living and working

***The Bronco Buster*. Sculpture by Frederic Remington. Bronze, 32.75" tall**

***Major Terrill and the Outfit*. Editorial illustration by Harold von Schmidt, 1957. Oil on canvas, 24" x 40"**

***Taxidermy Shop*. Editorial illustration by James Bama. Oil on board, 16" x 24"**

Washington's Crossing, McKonkey's Ferry, Dec. 26, 1776 **by Mort Künstler. Oil on canvas, 33" x 50"**

in the American West. Indeed, he dedicated an entire chapter, titled "Horses of the Plains," in his book *Frederic Remington's Own West,* that chronicled the evolution of the "bronco" breed. Here is what he had to say about his favorite steed:

> In intelligence the bronco has no equal…I think that the wild state may have sharpened the senses of the bronco, while in domestication he is remarkably docile. It would be quite unfair to his [horse] fellows to institute anything like a comparison without putting in evidence the peculiar method of defense to which he resorts when he struggles with man for the mastery. Everyone knows that he 'bucks,' and familiarity with that characteristic never breeds contempt…[41]

His admiration for the horse is more than evident in his sculpture and the Künstlers are the beneficiaries of Frederic Remington's astonishing skill at representing, in three dimensions, the majesty of the noble steed that helped tame the West.

THE NEW NATION

Running concurrently with *Norman Rockwell and Friends* is the exhibition, *Mort Künstler: The New Nation*, featuring Künstler's own artwork associated with the book of the same name published by Sterling, New York, in 2014, with a forward by David Hackett Fischer and text by Edward G. Lengel. The images span the history of America, from the settlement at Jamestown to the inauguration of George Washington as the nation's first President.

Without question, one of the most popular works in the show will be Künstler's 2011 rendition of Washington's crossing of the Delaware River, titled *Washington's Crossing, McKonkey's Ferry, Dec. 26, 1776*, which diverges markedly from the well known image made renowned by Emanuel Leutze, who famously, but incorrectly, immortalized the event in his iconic 1851 painting that resides at the Metropolitan Museum of Art, New York City. Leutze was unconcerned with factual details about the means of transport, but rather was intensely interested in making a grand "operatic theatrical piece" to commemorate a momentous event.[42] Künstler, on the other hand, using his habit of exhaustive historical research, developed a factual interpretation based on what was plausible at the time of the event. He found that flatbed river ferries were typically used to convey wagons, livestock, and heavy equipment across the river, rather than the type of deep draft boats pictured in the Leutze painting, which would have proved fatal under the wintery circumstance. As Künstler commented for the Associated Press, "No one in his right mind would have stood up in a rowboat in that weather. It would have capsized."[43]

Another painting in *The New Nation* exhibition that will be of uncommon interest to local viewers is of Robert Townsend, a prime member of the famous Culper Spy Ring, reading an

***The Culper Spy, Oyster Bay, Long Island, 1779* by Mort Künstler. Oil on canvas, 12" x 14"**

encrypted letter during a visit to his father Samuel's house, The Homestead. Known today as the Raynham Hall Museum in Oyster Bay, New York, the Townsend home is just a few short miles from the Heckscher Museum and even closer to Mr. Künstler's house in Oyster Bay. Titled *The Culper Spy, Oyster Bay, Long Island, 1779*, the painting is a contemporary reminder of local espionage activities during the nation's fight for independence.

— Michael W. Schantz, 2016

Michael W. Schantz has been the Executive Director & CEO of the Heckscher Museum of Art, Huntington, New York since 2010. Prior to his tenure at the Heckscher, he directed the Woodmere Art Museum, Philadelphia, Pennsylvania from 1981 to 2009. From 1977 to 1981, he was the Assistant Director of the Grunwald Center for the Graphic Arts, UCLA, now a part of the Armand Hammer Museum of Art, Los Angeles. He has written many essays on American painting and graphic arts for exhibition catalogues and art periodicals over a period of 35 years. He holds a Ph.D. in Art History from the University of California, Los Angeles, and his Master of Arts degree in Art is from San Diego State University.

NOTES:

1. See for instance M. Stephen Doherty, "Biography of the Artist," in *The American Spirit* (New York: Harry N. Abrams, Inc., 1986), 220-235 (hereafter, Doherty), and M. Stephen Doherty, "Mort Künstler," *Illustration*, Volume 6, Issue #24 (Fall 2008): 11-92; Franklin Hill Perrell, "Mort Künstler – The American Spirit," *The American Spirit: The Paintings of MKünstler* (Roslyn Harbor, New York: The Nassau County Museum of Art, 2006), 5-10. (Exhibition catalogue: August 27 – November 5, 2006)
2. John O'Hern, "Every Picture Tells a Story: Mort Künstler collects illustrators who have Inspired him," *American Fine Art Magazine*, issue 22 (July/August 2015): 55-64.
3. Unless otherwise mentioned, this and other Künstler quotes and recollections are derived from a series of recorded interviews by the writer with Mr. Künstler on the following dates: 29 October 2015; 14 January 2016; 24 March 2016; 24 May 2016; 24 June 2016; and, 4 August 2016.
4. David Saunders, "George Gross," Field Guide To Wild American Pulp Artists, www.pulpartists.com/Gross (2009).
5. Doherty, *The American Spirit*, 221.
6. David Saunders, "Walt Reed: A Life In Illustration," *Illustration*, #35 (Fall 2011): 65.
7. Saunders, *Illustration*, 91.

***Woman in Blue*. Editorial illustration by Harrison Fisher, 1904. Gouache on board, 25.5" x 14.5"**

***The Telephone Call*. Editorial illustration by Jon Whitcomb. Opaque watercolor on board, 11.5" x 16.75"**

8. Virginia H. O'Hara, "The Brandywine River Museum Celebrates Four Decades of Collecting," www.afanew.com (October 19, 2011).
9. O'Hearn, *American Fine Art Magazine*, 64.
10. O'Hearn, *American Fine Art Magazine*, 61.
11. Henry C. Pitz, "Howard Pyle and the Brandywine School," *200 Years of American Illustration* (New York: Random House, Inc., in Association with the Society of Illustrators, 1977), 46. Pitz coined the term "Brandywine School" and wrote extensively on Pyle's career as an illustrator and teacher in numerous books, including the landmark volume *The Brandywine Tradition*, published by Houghton, Mifflin and Company, 1969.
12. Ernest W. Watson, *Forty Illustrators and How They Work* (New York: Watson-Guptill Publications, Inc., 1946) 310.
13. O'Hern, *American Fine Art Magazine*, 60.
14. O'Hern, *American Fine Art Magazine*, 63.
15. Nicolai Cikovsky and Franklin Kelly, *Winslow Homer* (New Haven, CT: Yale University Press, 1995) 397.
16. Wahneta T. Robinson, "Urban Life and Society: In the '400' and Out," in *The American Personality: The Artist-Illustrator of Life in the United States, 1860-1930*. (Los Angeles: The Grunwald Center for the Graphic Arts, UCLA, 1976) 47.
17. Walt Reed, "2005 Hall of Fame Inductee: Albert Beck Wenzell," www.societyillustrators.org.
18. Information on where the painting was illustrated was provided by Roger Reed.
19. Walt Reed, *The Illustrator in America 1860-2000* (New York: The Society of Illustrators, 2001), 198.
20. Reed, *The Illustrator in America*, 145.
21. Paul Giambarba, "100 years of Illustration: Gruger, F.R. 1871-1953," www.giam.typepad.com/100_years_of_illustration/fr_gruger_18711953/
22. James Montgomery Flagg, *Roses and Buckshot* (New York: G.P. Putnam's Sons, 1968), 103.
23. Watson, *Forty Illustrators*, 37.
24. Watson, *Forty Illustrators*, 206.
25. Geo Neo, "Henry Patrick Raleigh (1880-1944)," www.illustrationlounge.com 2013.
26. The Künstler Collection also has a large oil painting by Abbey that was purchased from Walt Reed. Titled *A Poet*, the work is in the tradition of Abbey's large-scale decorative motifs. A study for the painting is in Yale University's Edwin Austin Abbey Memorial Collection. According to Roger Reed the painting was originally commissioned for a house on East 72nd Street, New York City.
27. Pitz, *200 Years of American Illustration*, 55.
28. Nancy Thomas, "The Character and Characters of Literature," *The American Personality: The Artist-Illustrator of Life in the United States, 1860-1930* (Los Angeles: The Grunwald Center for the Graphic Arts, UCLA, 1976), 56.
29. Thomas Bailey Aldrich, *The Century Illustrated Monthly Magazine*, Volume 59, edited by Josiah Hollard, Richard Watson Gilder, New Series, Vol. 37 (November 1899 to April 1900, The Century Co., New York: MacMillan & Co. Ltd., London, 1900), 684.
30. Pitz, *200 Years of American Illustration*, 56-57.
31. Pitz, *200 Years of American Illustration*, 57.
32. Pitz, *200 Years of American Illustration*, 57.
33. Reed, *The Illustrator of America*, 175.
34. David Saunders, "John R. Flanagan (1895-1964)," Field Guide to Wild American Pulp Artists, www.pulpartists.com, (2011).
35. Flagg, *Roses and Buckshot*, 39-40.
36. Flagg, *Roses and Buckshot*, 43.
37. "Charles Dana Gibson (1867-1944)," www.TheKelleyCollection.org/a_gibs01.
38. Henry C. Pitz, "Sidelights on Book Illustration," in Watson *Forty Illustrators*, 223.
39. As quoted in Perriton Maxwell, "Frederic Remington—Most Typical of American Artists," *Pearson's Magazine*, Vol. 18 (1907), 407.p.407. EBook at www.books.google.com.
40. Wayne Craven, *Sculpture in America* (New York: Thomas Y. Crowell Company, 1968), 533-4.
41. Frederic Remington, *Frederic Remington's Own West: Written and Illustrated by Frederic Remington* (New York: The Dial Press, 1960), 109.
42. Elizabeth Kornhauser, "Crossing the Delaware, More Accurately," *New York Times,* December 23, 2012.
43. As quoted in "Washington crosses the Delaware...again! New work paints more accurate picture of famous moment in U.S. history," www.dailymail.co.uk (December 24, 2011).

***The Happy Housewife*. Editorial illustration by Howard Chandler Christy, 1935. Oil on canvas, 25" x 17.5"**

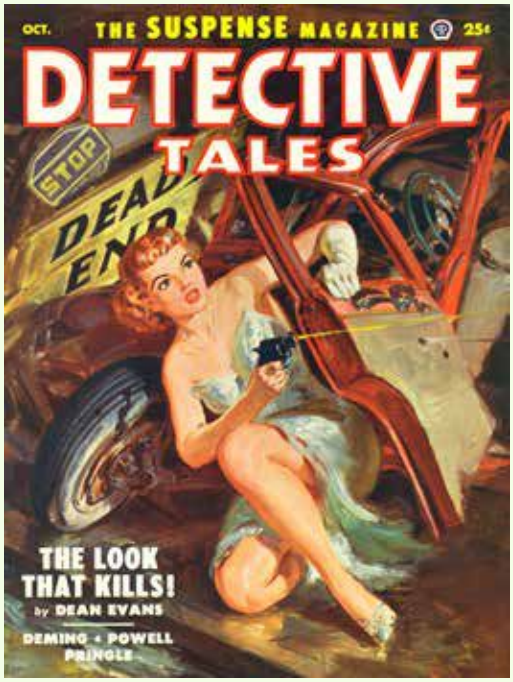
***Sailing into the Sunset*. Editorial illustration by Anton Otto Fischer. Oil on canvas, 25.5" x 28"**

***Men Giving Last Rites*. Editorial illustration by Robert Riggs. Mixed media, 12" x 12.5"**

***World War I Officers in Club*. Editorial illustration by Robert Fawcett. Watercolor on board, 13" x 37", matted in two pieces**

field guide to Wild American

PULP ARTISTS



AN ALPHABETICAL INDEX OF

PULP ARTISTS

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AND PULP PUBLISHING PERSONNEL

Ace - to - Ziff

Our website features biographical profiles on the artists that worked for the pulps. Each bio page includes a photograph, a signature, and a sampling of chronological images to review evolving styles.

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Original Artwork by NORMAN SAUNDERS (1907-1989)

MATA HARI (story illustration for a 1960s Men's Adventure Magazine). Gouache on board: 19" x 25"; image size: 15" x 16"— $3200.

DOPE FIENDS (story illustration for a 1960s Men's Adventure Magazine). Gouache on board: 20" x 26"; image size: 15.25" x 21.5" — $3200.

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Amazing Stories, August 1928. Photo courtesy of Heritage Auctions, HA.com

Frank R. Paul, 1959

FRANK R. PAUL

(1884-1963)

by David Saunders

Frank R. Paul has been praised as the father of science fiction art, and cited as an inspiration by Isaac Asimov, Arthur C. Clarke, and Ray Bradbury. In 2009, he was posthumously awarded induction to the Science Fiction Hall of Fame. Several books have been published on his work, and yet little is known about the man behind the art. There is a mysterious duality in his work, which is at the same time both wildly inventive and meticulously executed. What kind of artist would dream up fantastic outer space creatures, and then proceed to capture their likeness in the clinically-precise style of a 19th century botanical rendering?

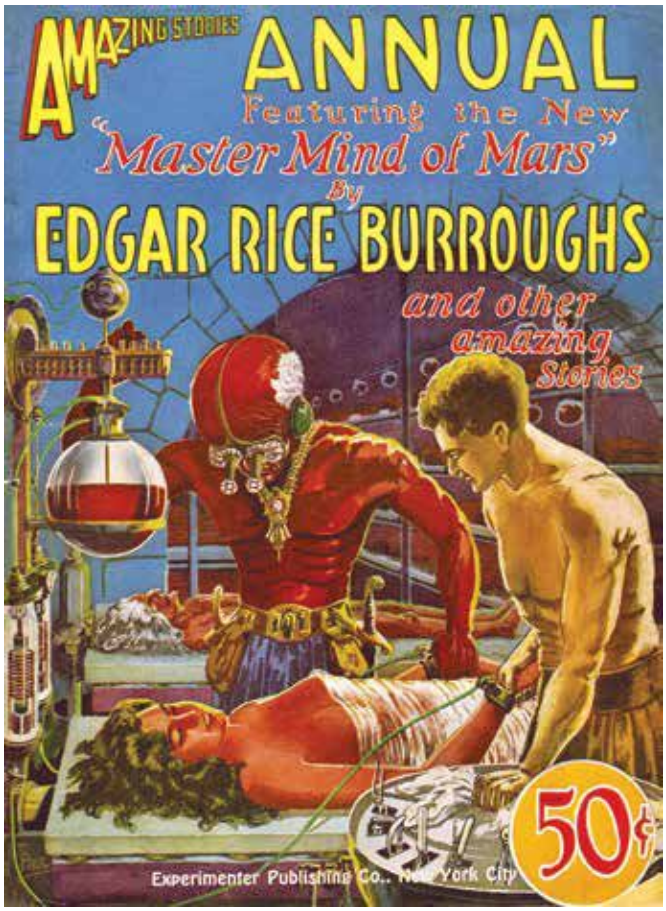
Frank R. Paul was born Franz Rudolphe Paul on April 18, 1884, in the district of Radkersburg, Austria. The Austro-Hungarian Empire was formed only 17 years before the artist's birth. It was a dual monarchy, created in a compromise settlement after a volatile period of military conflict. The two kingdoms enforced an oppressive dominion over their neighboring Slavic states in the unruly Balkan region. The district of Radkersburg is in the most southeastern corner of Austria on the three-nation border with Hungary and Slovenia. It was established as a military outpost with a garrison to defend the Austrian border.

The ancestry of the artist's family reflected the cultural diversity of Radkersburg. The children were raised speaking German, Hungarian, and Slovakian. The father, Josef Paul, was born in 1854 in Austria. The mother, Carla Krecji, was born in 1858, in Slovenia. The parents married in 1881, and had three children, Johanna Marie Paul (b.1883), Franz Rudolphe Paul (b.1884), and Mitzi Paul (b.1886). The Paul family attended Catholic church. Austria was a center of the Holy Roman Empire, so the nation's ruling class was Catholic, but the Paul family was upper middle class. The father was a clerk accountant at a local hotel.

According to the artist's son, Robert Spencer Frank (1914-2006), "My father started drawing when he was a kid, but he didn't do anything about it. Apparently his artistic talent just came to him naturally. It was a gift that he was able to draw, because to my knowledge he did not go to any art schools. The only education he had was in Austria."

According to the artist, his highest level of schooling was the completion of the eighth grade in 1898 in Austria, at the age of 14. At that time, the eighth grade was the customary level of education for most children before entering the work force. Franz R. Paul became a laborer at a paper mill that manufactured newsprint. The factory was in Graz, Austria, which is 50 miles north of Radkersburg, along the Mur River.

In 1900, the world's fourth largest industrial power, after America, Germany, and England, was the Austro-Hungarian Empire. They built railroads, canals, bridges, ships, giant machines for factories, and advanced equipment for the telegraph,



***Amazing Stories Annual*, 1927**

Cover illustration for *Air Wonder Stories*, December 1929. Gouache on board, 24" x 17.5". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Wonder Stories*, August 1930. Gouache on board, 24" x 17" Photo courtesy of Heritage Auctions, HA.com

telephone, and electrical industries. It is interesting to consider that the formative years of such a visionary artist were spent in such a nation during the Age of Invention.

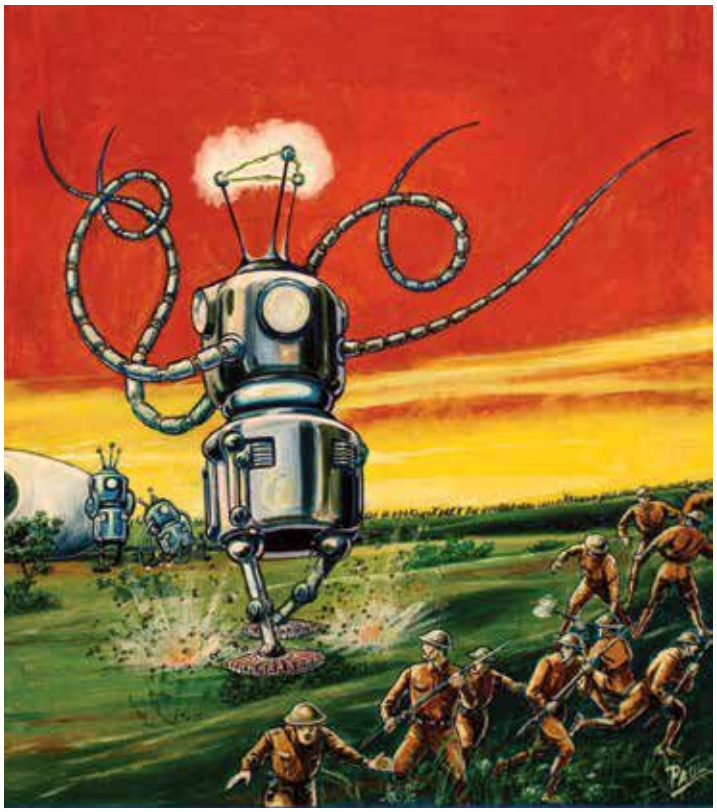
In 1901, Franz R. Paul, at the age of 17, left Austria to avoid compulsory military conscription in the Austro-Hungarian Army. He traveled to Paris, France, where he visited the spectacular Paris World's Exposition, which celebrated the triumph of scientific and industrial wonders that were changing world history at the dawn of the 20th century. Displays at the fair included the Eiffel Tower, moving sidewalks, motion pictures, and electrical wonders. He supported himself by working as a waiter at a hotel, where he learned to speak French and English fluently. Although he visited art museums in Paris, he did not enroll in any art schools.

In 1905, his sister Johanna Marie Paul left Austria and moved to Antwerp, Belgium, where she was hired to work as a housemaid for the famous dancer, Cleo de Merode (1875-1966). Another housemaid at the same home, 15 Place Van Hombeeck, was the future wife of Franz R. Paul, Rupdolpha Rigelsen (1886-1989). After one year, Johanna Marie Paul was hired to work as a housemaid in London for the family of Elias Asiel (1853-1920), the wealthy owner of a major NYC brokerage firm. In 1907, the Asiel family moved to New York City, where they lived in a private townhouse near Central Park and Fifth Avenue at 15 East 63rd Street. The Asiel family brought along their servants, including Johanna Marie Paul.

Cover illustration for *Science Wonder Stories*, September 1929. Gouache on board, 22.75" x 16.75". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Wonder Stories*, October 1932. Gouache on board, 19" x 15". Photo courtesy of Heritage Auctions, HA.com

Cover illustration for *Wonder Stories*, February 1933. Gouache on board, 22" x 17.5". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Wonder Stories*, February 1935. Oil on canvas, 22.5" x 15.5"
Photo courtesy of Heritage Auctions, HA.com

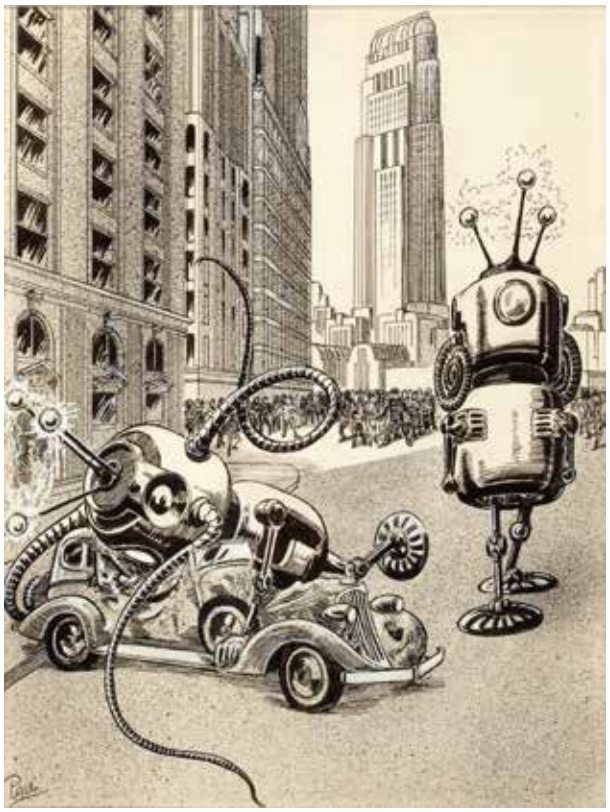


Illustration for *Wonder Stories*, February 1935. Pen and ink, 17" x 12.5"
Photo courtesy of Heritage Auctions, HA.com

After one year in NYC she left that family and moved to San Francisco to work as a self-employed seamstress, but she always kept in touch by correspondence with her friend from Antwerp, Rudolpha Rigelsen.

In France in 1907, Franz R. Paul, age 23, met Armand Claude Morand, age 21. He was born June 2, 1886, in New York City. His parents were both French citizens, and worked as hotel servants in Passaic, New Jersey, where he was raised. At the age of 12 his father became the head waiter at a hotel in Boston, so the family moved to Massachusetts. By the age of 20, Armand Claude Morand was also a head waiter at a Boston hotel. Oddly enough, along with his service profession, he was also a creative designer of practical inventions, for which he held several patents, including a music stand, a book holder, a mechanical page turner, and a child's play suit. In 1907, at the age of 21, Armand Claude Morand was sent to the mother country for one year. His father arranged a job for him as a waiter at the Majestic Hotel in Paris. Franz R. Paul was also a waiter at the same hotel, and the two young men soon became best friends for life. It would be hard to overstate the mutual influence of these two young men.

In 1908, after his year-abroad, Armand Claude Morand prepared to leave Paris, and Franz R. Paul decided to accompany him.

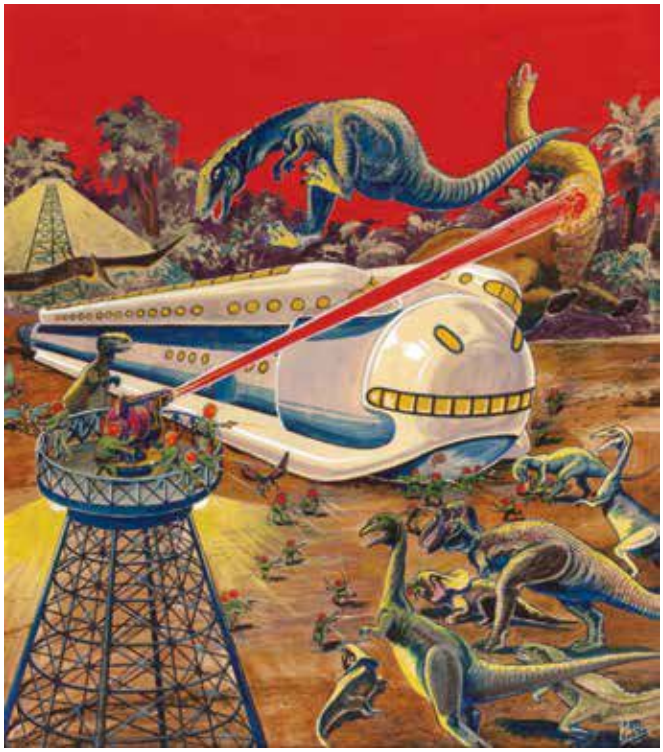
Frank R. Paul (center) 1908

But before returning to the Morand family in Boston, or his childhood home in New Jersey, the pals decided to first visit San Francisco, where Franz R. Paul's sister lived. The two friends earned their passage to America by joining the crew of the S.S. Freyas, leaving Marseilles, France. They worked as waiters while they sailed around the world. According to the artist's son, "My father had no particular goal in mind. He only knew he wanted to go to San Francisco, because he had a sister there."

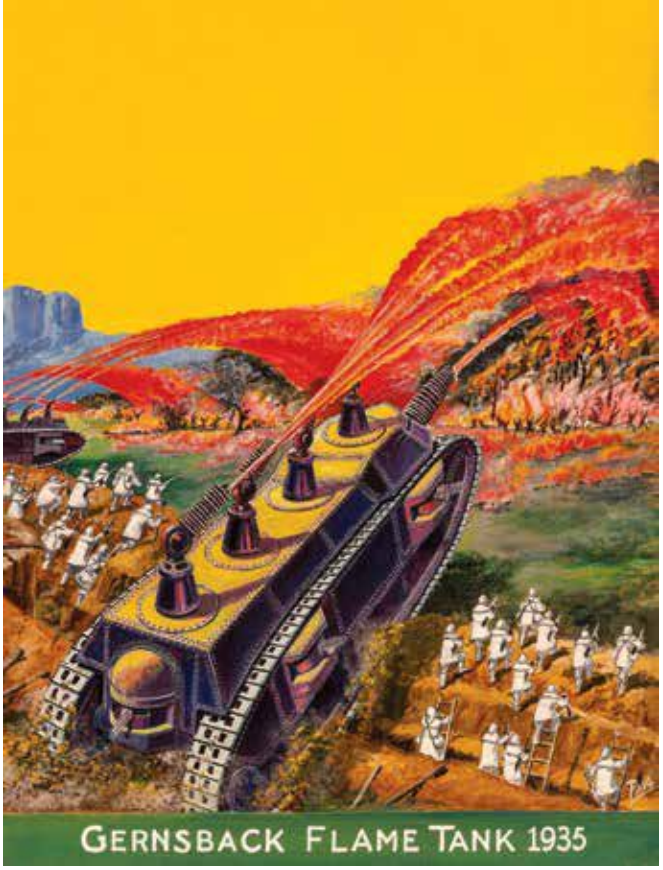
In 1909, the ship arrived in California, where the young men stayed with Johanna Marie Paul at 264 Waller Street. At this time Franz Rudolphe Paul first began to use the name Frank R. Paul. After a few weeks, Armand C. Morand had fallen in love with his pal's sister, and decided to stay in California, so instead of returning to the East Coast, he rented a room in a lodging house at 959 Rhode Island Street.

At that time, San Francisco was undergoing massive reconstruction. Only three years earlier, on April 18, 1906, the city was struck by a catastrophic earthquake that killed 3000 people. Many of the buildings and homes that survived the earthquake were subsequently destroyed, along with 80 percent of the city, in a fire that burned out of control for three days. However, by 1909 the city had been rebuilt and was rapidly expanding.

Cover illustration for *Wonder Stories*, August 1931. Gouache on board, 22.25" x 16.25". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Wonder Stories*, November 1934. Gouache on board, 17.75" x 15.5". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Wonder Stories*, January 1936. Oil on board, 23.75" x 17" Photo courtesy of Heritage Auctions, HA.com

Thanks to their experience as waiters, both young men found work at The Palace Hotel on Market and New Montgomery Streets. It was the largest hotel in the world, the city's first luxury hotel. It still exists today.

In 1910, the U.S. Census recorded Frank and Johanna Paul living together in San Francisco. His citizenship was identified as "Alien with Working Papers," and his occupation was listed as "Waiter." During this year, inspired by the romantic Orientalism of Eugene Delacroix (1798-1863), he began to make crude oil paintings of exotic fantasies. At that same time, the San Francisco Art Institute on Nob Hill was offering free weekend art classes, although there is no record of his having attended that school, or any other art school in California. There is also no record of his having contributed illustrations to any publications in the state.

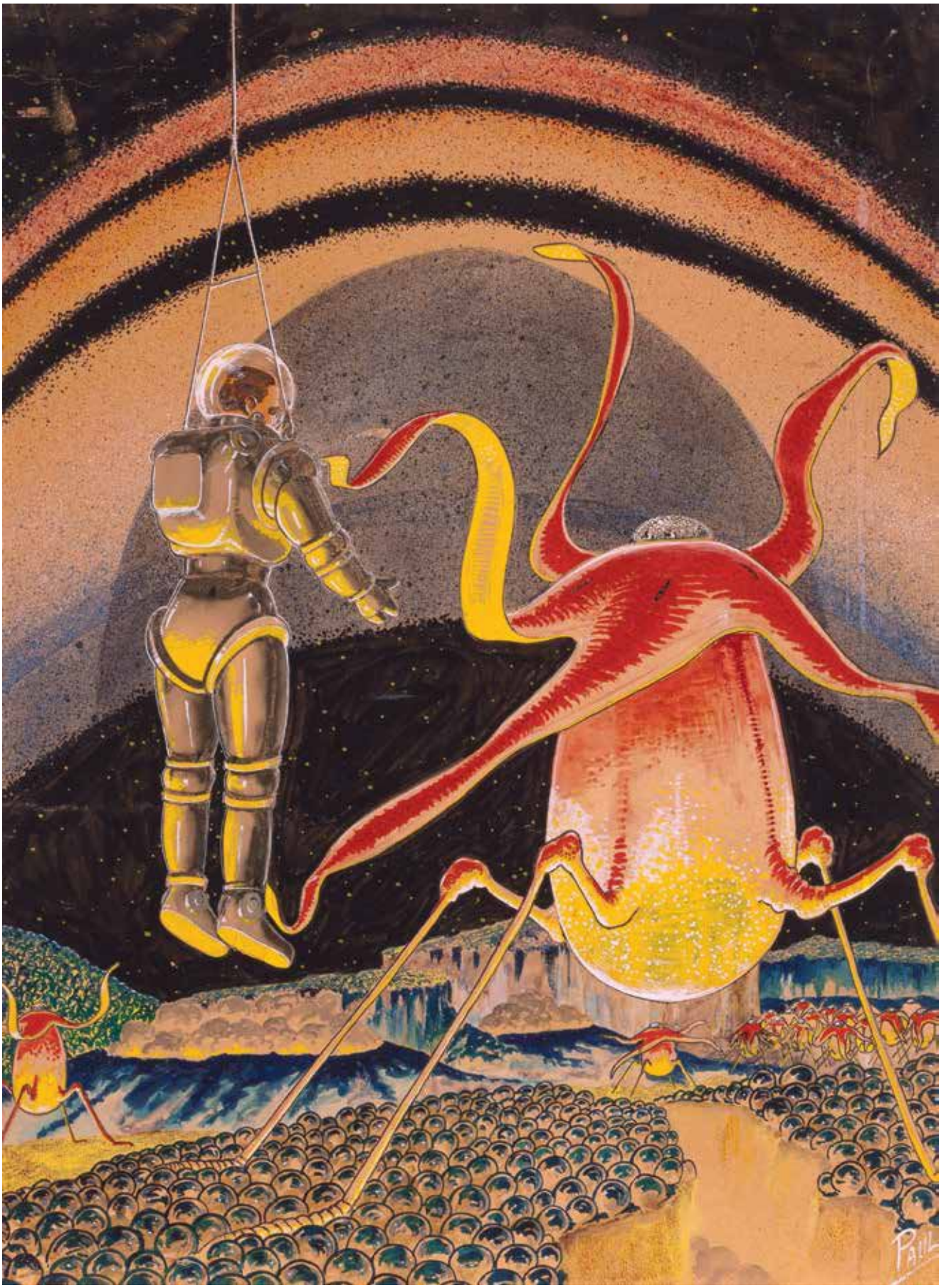
The 1911 and 1912, directories of San Francisco businesses listed "Frank R. Paul, Waiter" and his sister, "Johanna M. Paul, Dressmaker," at 1624 Sacramento Street. It is worth noting that during his three years in San Francisco, Frank R. Paul was continuously employed as a hotel waiter, and never had his occupation listed as "artist."

On February 2, 1912, the *San Francisco Call* reported "Shoes Pawned For $1; Return Costs Man $2.50—Frank Paul told Police Judge Weller yesterday that he entered the store of Sol Schneider, 1119 Grant Avenue, on Saturday and pawned his shoes for $1. Later, having secured $5, he returned to the place and requested his shoes. Schneider said for $3 he would return them. In the scuffle which followed, Schneider got the shoes and had Paul arrested for petty larceny. Judge Weller told the two to divide the $5 and the case was dismissed." The next day, February 3, 1912, the *San Francisco Chronicle* reported a marriage license had been issued to Armand C. Morand and Johanna M. Paul. The married couple moved to their own apartment, where their only child, Yvonne Marie Morand, was born one year later.

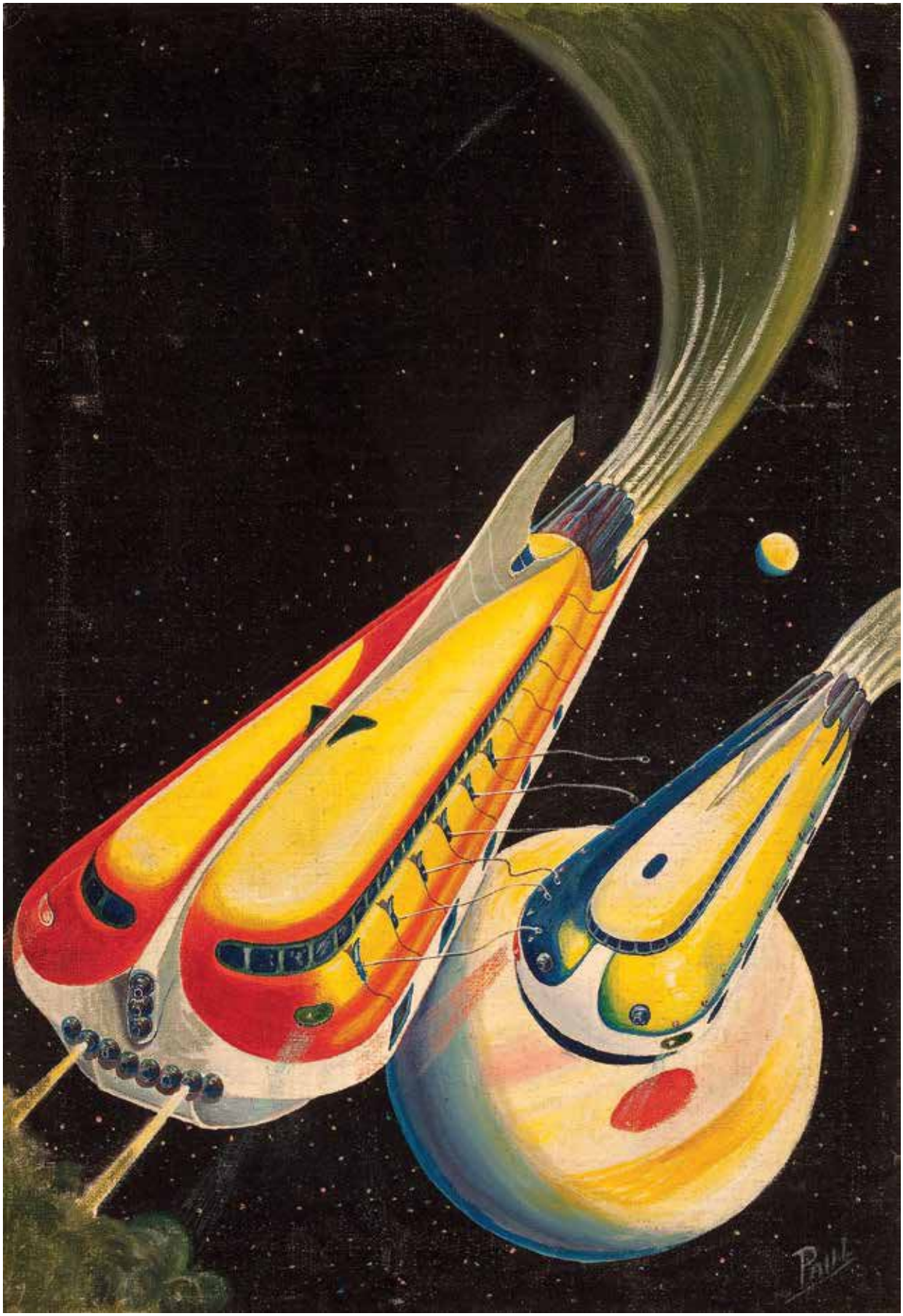
After his sister's marriage, Frank R. Paul, was on his own. One week later, on April 18, 1912, he turned 28. After ten years, working as a waiter in both Paris and San Francisco, he suddenly decided to quit that line of work and to embark on a new career path. He left California and moved to the East Coast to seek his fortune as a commercial artist. Instead of moving into a cheap tenement on the Lower East Side, he settled outside NYC, across the Hudson River, in New Jersey, in the same area where Armand C. Morand had spent his childhood. But even more importantly, that was also where his sister's friend from Belgium, Rudolpha Rigelesen, had moved only a few weeks earlier.

Rudolpha Rigelsen had left the employment of Cleo De Merode in Antwerp in 1904, and came to America to work as a governess for the wealthy family of Clarence Hungerford Mackay (1874-1938), president of the Postal Telegraph and Commercial Cable Company, as well as the Mackay Radio and Telegraph Company. She joined a staff of 22 servants in the family mansion, Harbor Hill, in Roslyn, Long Island. The grand home was designed by Stanford White (1853-1906) of the renowned architectural firm, McKim, Mead, and White. Visiting guests to Harbor Hill included Nikola Tesla (1856-1943), Guillermo Marconi (1874-1937), and Thomas Edison (1847-1931). After six years, her employers divorced and Rudolpha left New York and moved to Jersey City, NJ. By June of 1912, Frank R. Paul and Rudolpha Rigelsen were both renting separate rooms in the same lodging house in Jersey City.

Cover illustration for *Wonder Stories*, September 1935. Oil on canvas, 22" x 16". Photo courtesy of Heritage Auctions, HA.com



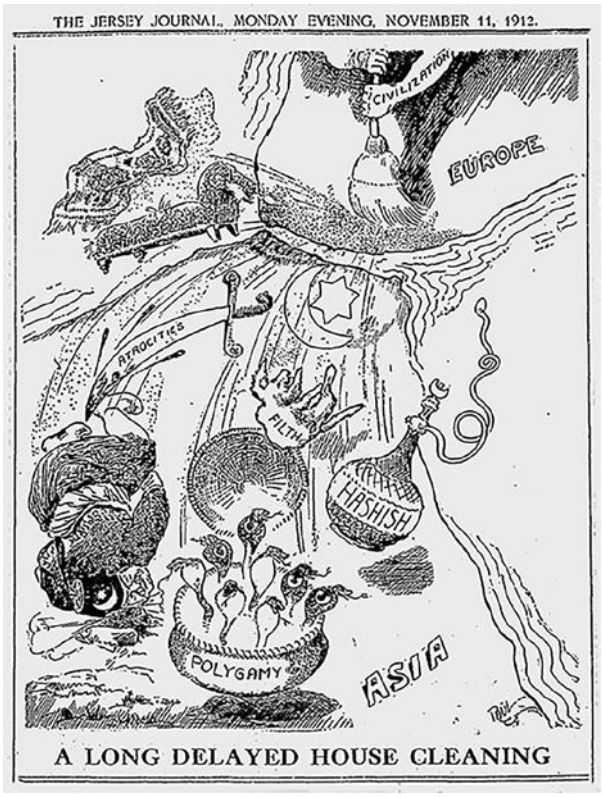
Cover illustration for *Fantastic Adventures*, November 1939. Gouache on board, 18.75" x 13.75". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Dynamic Science Stories*, February 1939. Oil on canvas, 23" x 16". Photo courtesy of Heritage Auctions, HA.com

***Science Fiction*, March 1939**

Study for *Science Fiction* magazine cover, 1939. Gouache on board, 9" x 7"
Photo courtesy of Heritage Auctions, HA.com



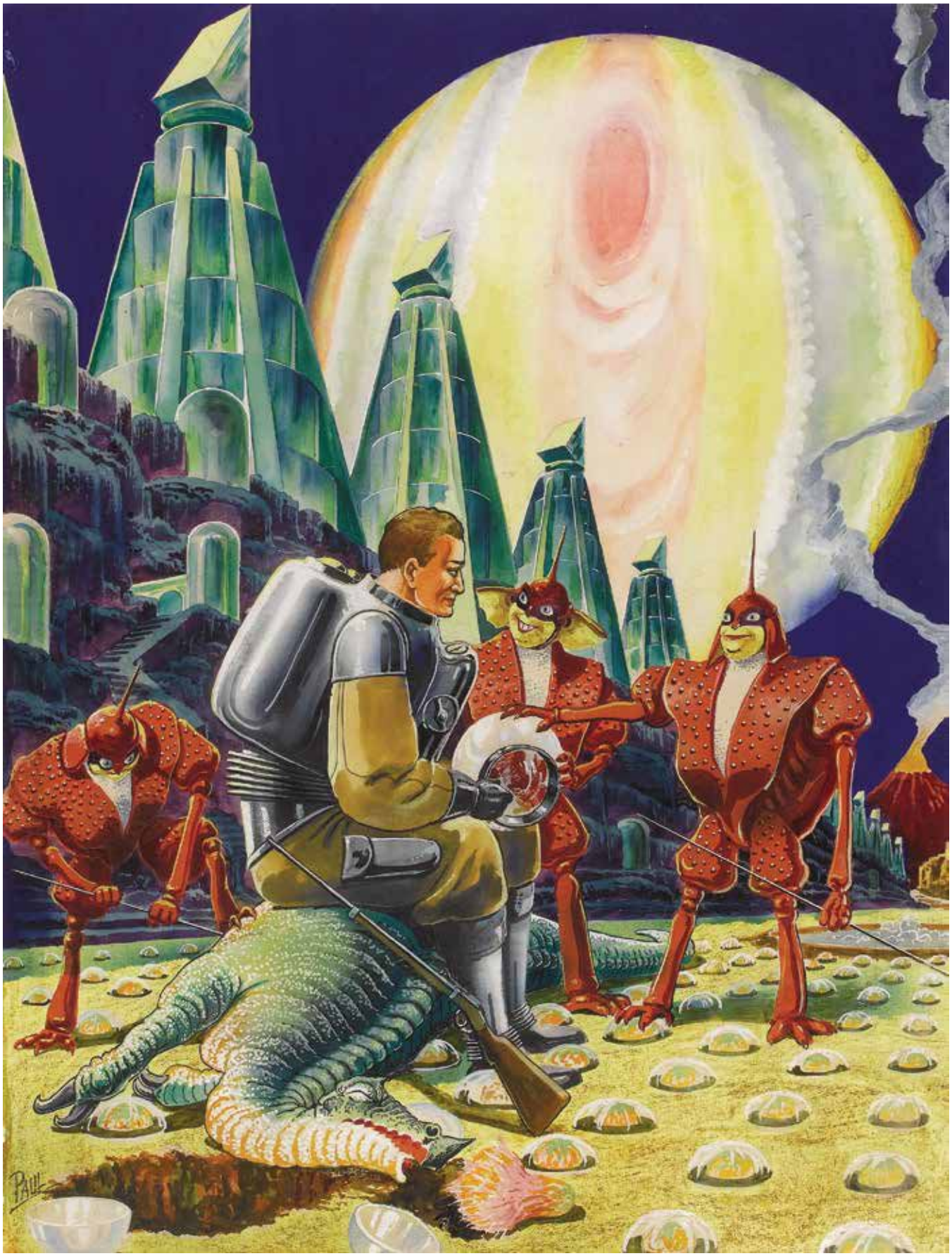
Cartoon in *The Jersey Journal*, November 11, 1912

Armand and Johanna had acted as Cupid's helpers to arrange the courtship of Frank and Rudolpha.

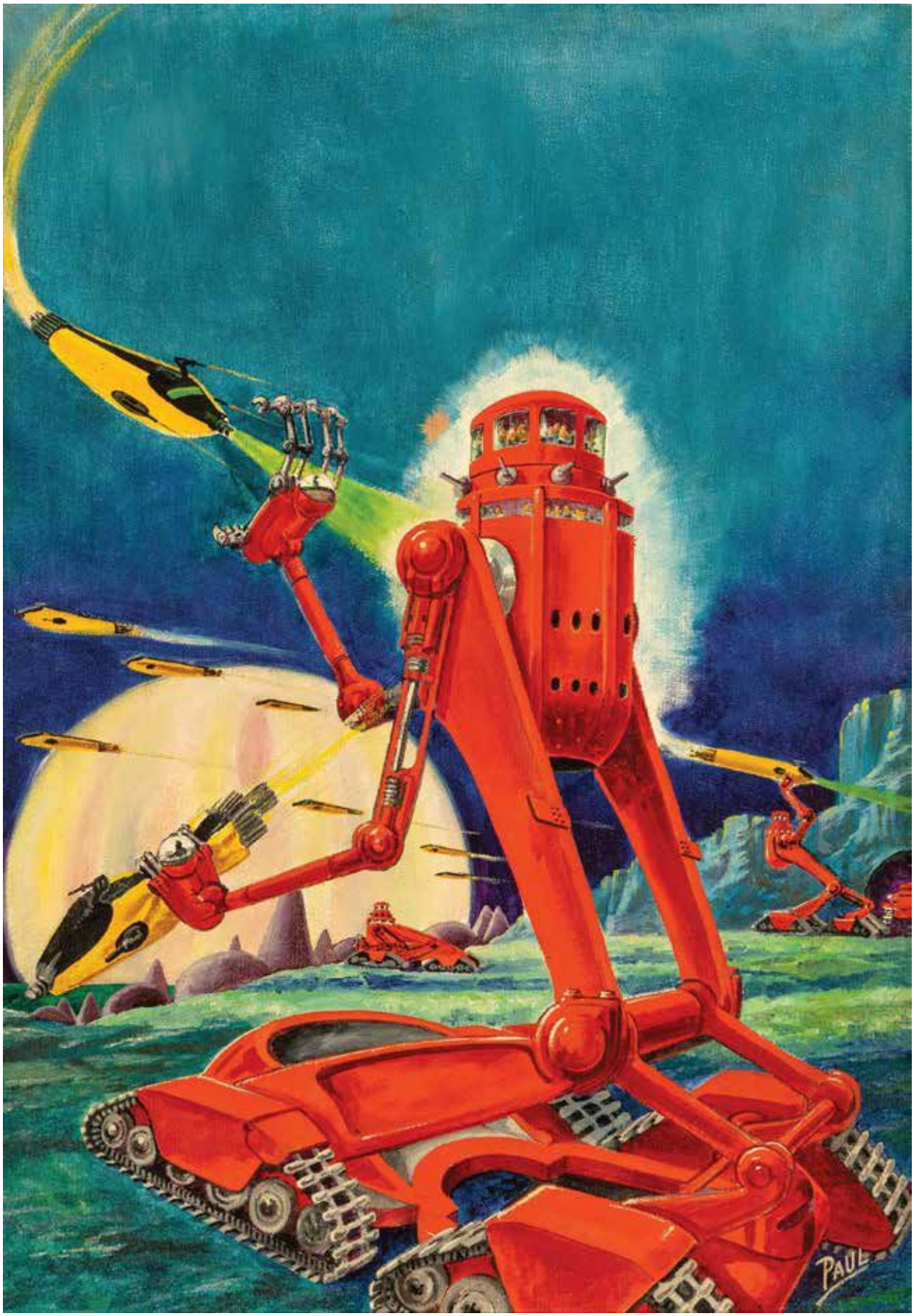
In 1912, there was a nationwide expansion in the newspaper industry, thanks to growing readership and increased advertising. Since it was years before the invention of an affordable rotogravure process, most newspapers employed large numbers of artists to draw designs, decorations, lettering, advertisements, portraits, illustrations, comics, puzzles, and editorial cartoons. Entry-level newspaper artists only needed a natural talent for drawing, rather than a college-level degree in academic art training. Most of their work was published without credit or signature, but many hoped, after several years in apprenticeship, to become celebrated newspaper artists, such as Charles Dana Gibson (1867-1944), Richard Felton Outcault (1863-1928), and Winsor McCay (1869-1934).

At first, Frank R. Paul produced anonymous decorations, lettering, and advertising copy for *The Jersey Journal*, of Jersey City. After several months, his earliest credited illustration was published on November 11, 1912. It was an editorial cartoon about Europe trying to sweep out the trash of Turks, Slavs, and Middle Easterners. One of his political cartoons received a letter of praise from the Secretary of War. That cartoon featured giant mosquitos to represent New Jersey, where wetlands breed the little bloodsuckers that pester New Yorkers. Frank R. Paul's mosquitos were an exact copy of a famous mosquito drawn by Winsor McCay, which at that time was starring in his groundbreaking 1912 animated motion picture, "How A Mos-

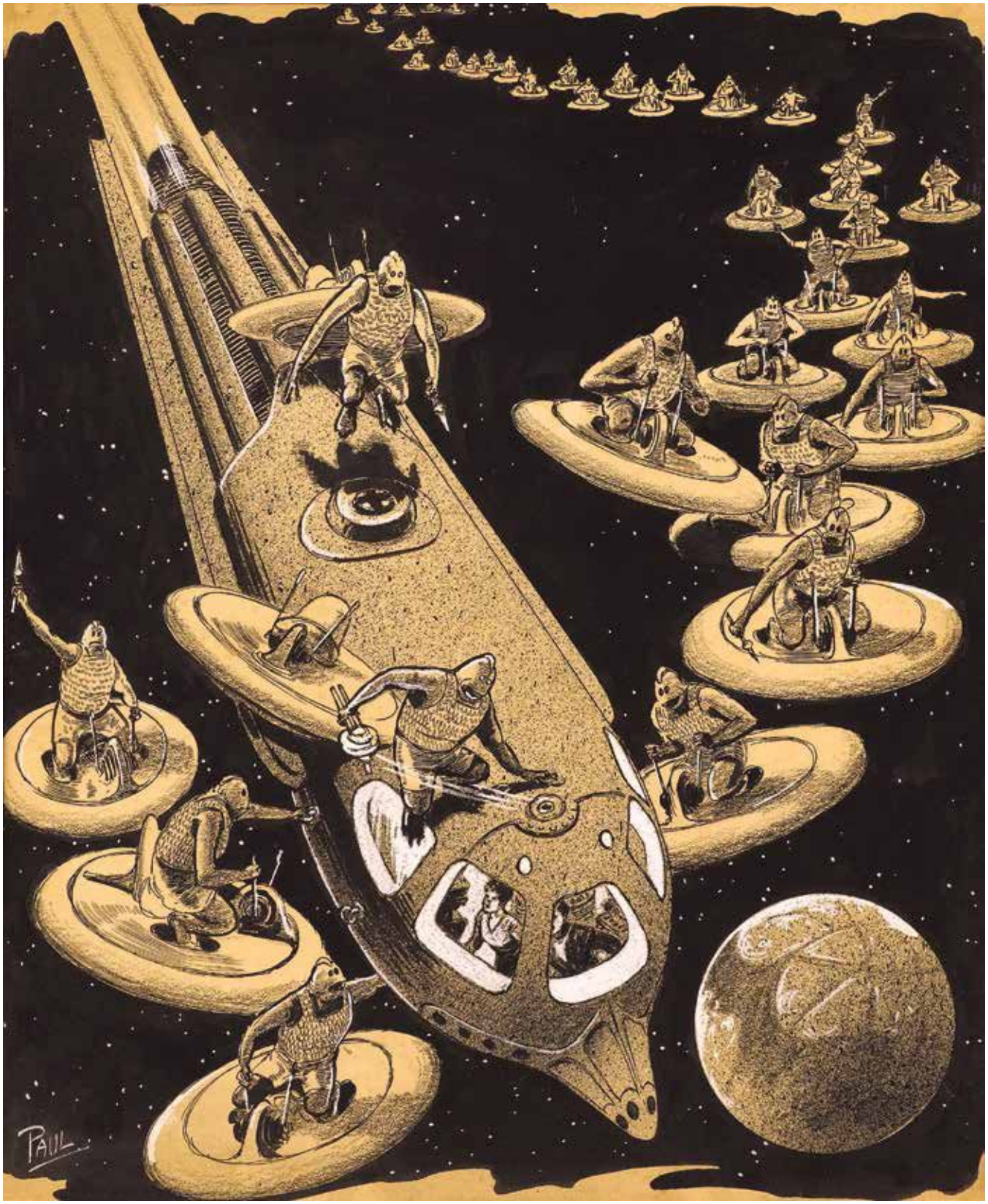
Cover illustration for *Fantastic Adventures*, April 1940. Gouache on board, 16.5" x 12.5". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Amazing Stories*, September 1940. Gouache on board, 22" x 17". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Future Fiction*, November 1940. Oil on canvas, 24" x 17". Photo courtesy of Heritage Auctions, HA.com



Editorial illustration. Ink and white gouache on board, 16.5" x 13". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration for *Famous Fantastic Mysteries*, December 1941
Ink on board, 20.25" x 15.25". Photo courtesy of Heritage Auctions, HA.com

***Superworld Comics*, April 1940. Cover by Frank R. Paul**

quito Operates." Since Frank R. Paul began his career as a newspaper cartoonist, it is interesting to consider Winsor McCay's influential masterpiece, *Little Nemo In Slumberland*.

In May of 1913, Frank Rudolph Paul, age 29, married Rudolpha Catherine Rigelsen, age 27. She was born September 6, 1886, in Antwerp, Belgium, to parents of Norwegian and Danish ancestry. The married couple lived at 100 Romaine Avenue in Jersey City. One year later, on March 10, 1914, their son Robert Spencer Paul was born.

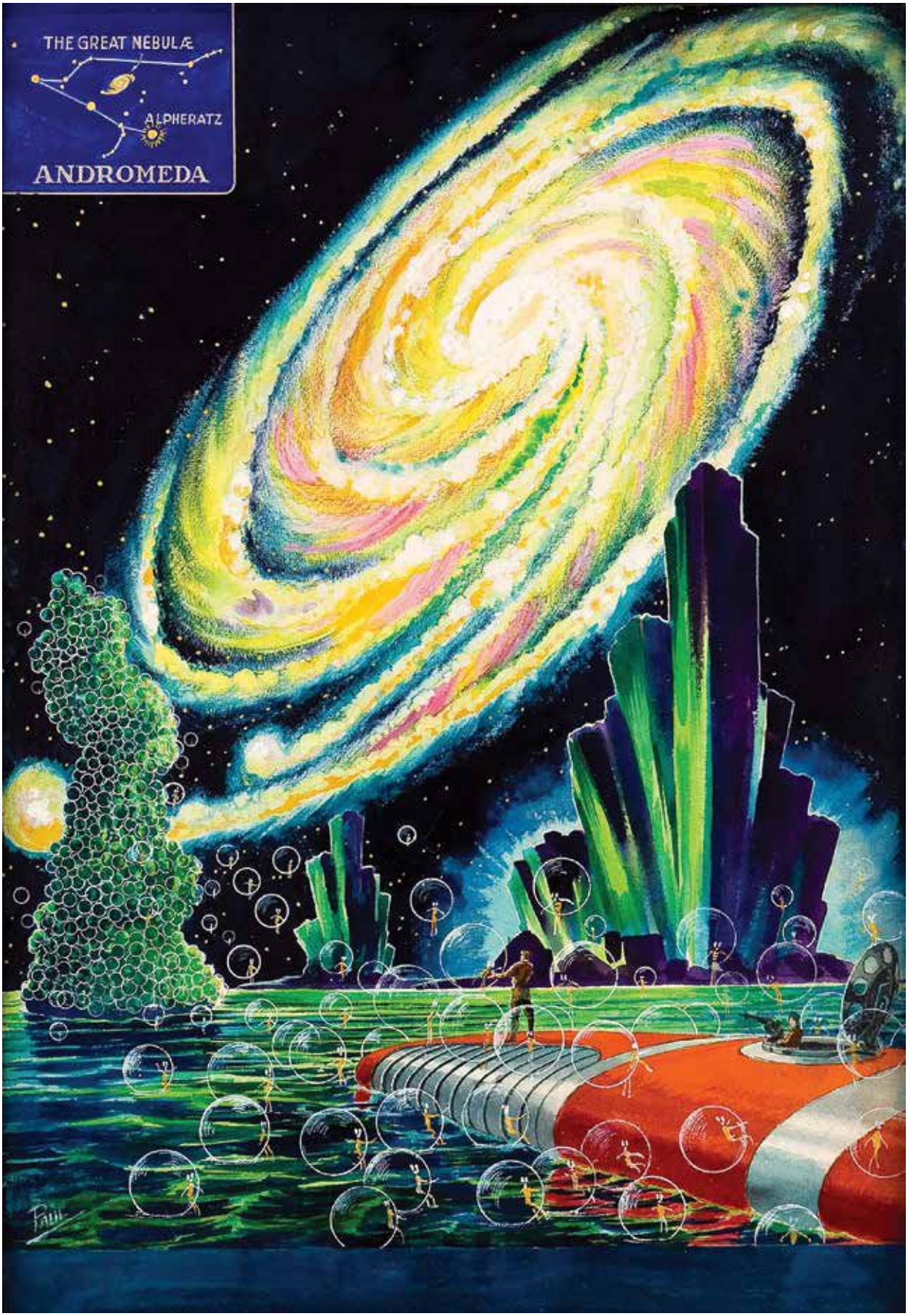
In 1914, the Jersey City Business Directory listed "Frank R. Paul - artist" at 100 Romaine Avenue. Although the artist reported each day to work on the newspaper art staff, he preferred to work as a freelance artist. After joining an art agency in New York City, he soon found a steady stream of odd jobs with a variety of publishers, one of whom was Hugo Gernsback.

Hugo Gernsback (1884-1967) was born in Luxembourg, and came to America in 1904. He and Frank R. Paul were both the same age and both spoke German. Hugo Gernsback worked in New York City as an importer of electronic goods. To stimulate sales, he produced *Electrical Experimenter Magazine*, which was a mail order catalog of electronic parts, but it also included articles on handyman projects and short stories for electronic hobbyists. Frank R. Paul began to contribute illustrations to this magazine in 1914. Gernsback was a genuine visionary, and a showman with unlimited ambitions. He sought publicity, he advertised, and he expanded his empire with dozens of mail order businesses. Besides electronics, he also produced mail order catalogs to sell French cartoons, nerve tonics, magic tricks, novelty items, boxing lessons, music lessons, golf lessons, and card games.

***The Jersey Journal*, March 13, 1917**

Frank and Rudolpha Paul on their wedding day, May 1913

In 1915, the New Jersey State Census recorded Frank R. Paul, with his wife and son, living at 1161 Seventh Avenue in Jersey City. That same year the artist opened a NYC studio at 95 Liberty Street, which is just north of Trinity Church in Lower Manhattan. He commuted from Jersey City to work in NYC by ferry boat across the Hudson River. The Liberty Street Ferry Boat Terminal was just south of the famous Woolworth Building at 233 Broadway. At that time the spectacular building, designed by Cass Gilbert (1859-1934), was only two years old and was widely heralded as the world's tallest skyscraper.



Cover illustration for *Amazing Stories*, October 1945. Gouache on board, 20" x 14". Photo courtesy of Heritage Auctions, HA.com

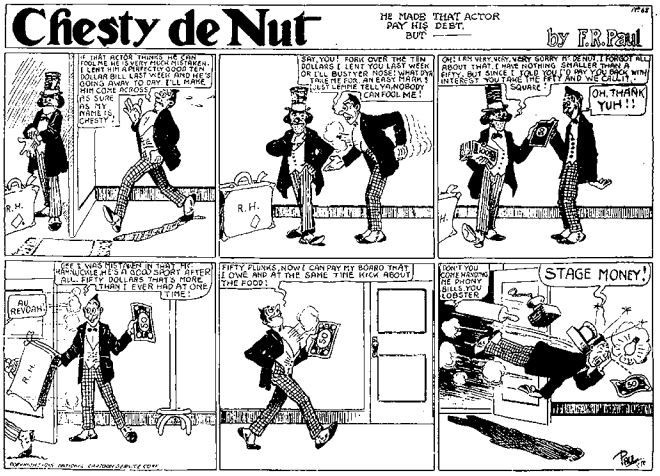
Editorial illustration for *Science Fiction Plus*, March 1953. Gouache on board, 11.25" x 9". Photo courtesy of Heritage Auctions, HA.com

Editorial illustration for *Science Fiction Plus*, June 1953. Gouache on board, 13.25" x 19". Photo courtesy of Heritage Auctions, HA.com

Frank R. Paul also received steady assignments to draw cartoons for the *Germania-Herold*, the nation's largest German language newspaper, with its founding office in Milwaukee, Wisconsin where the Germania Building proudly wore four of the Kaiser's spiked helmets. In 1914, as Germany invaded France through Belgium and began the Siege of Antwerp, the Great War in Europe had aroused strong anti-German sentiments in America. In defiance of this trend, the *Germania-Herold* continued to march to a steady drumbeat of pro-German editorials. The art editor, Rudolph Siegfreid Barta, was negotiating with Frank R. Paul for a syndicated comic strip that the artist planned to call *Chesty Mc Nutt*. In a 1915 letter, Barta suggested a name that sounded less anti-Irish and more anti-French, "How about Chesty de Nut?" The new comic strip premiered in November of 1915, and was carried in the syndicate's nationwide chain of newspapers. By that time the war's progress had forced the *Germania-Herold* to be re-named *The American Herald*, and their syndicate was called The National Cartoon Service Corporation.

The comic strip ran for three years. "Chesty de Nut" resembled the silent film comedian Charlie Chase. He is a comical character, full of himself at the start of each installment, but humorously deflated by the last panel. By 1918, America had entered the Great War, and the Germania Publishing Company went out of business, after which Chesty de Nut was out of a job.

On July 2, 1918, Paul's second child was born, daughter Francis Louise Paul.

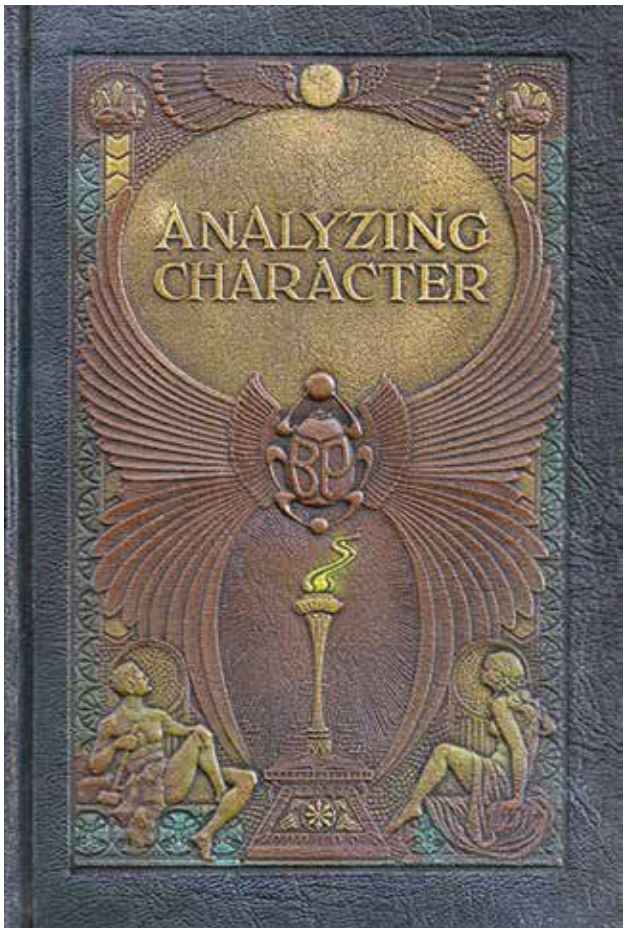


***Chesty de Nut*, November 15, 1906**

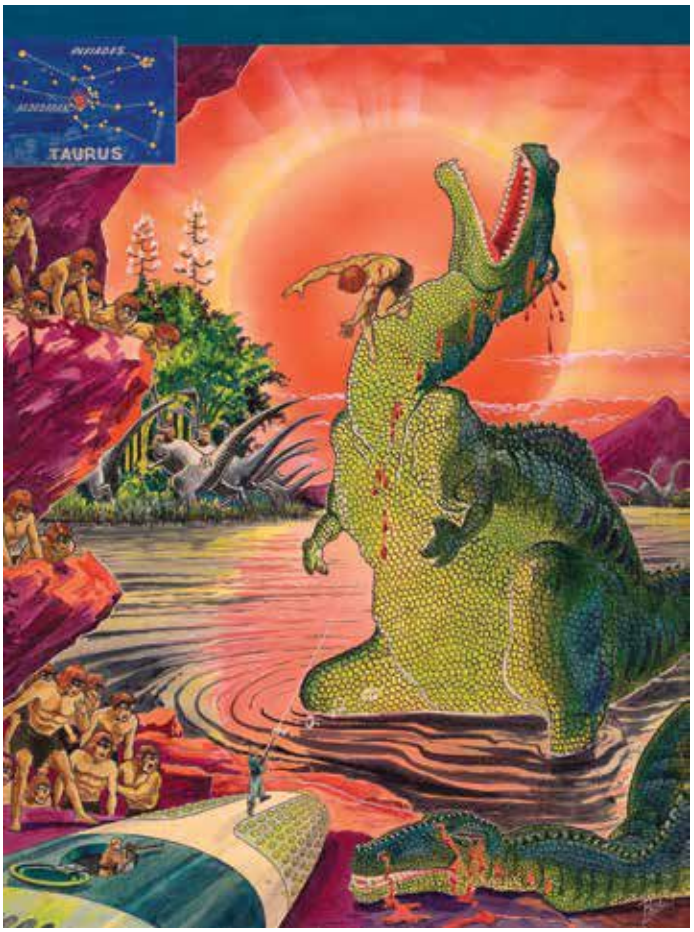
On September 12, 1918, he applied for U.S. citizenship, and registered for the draft as required by law during the Great War. At the age of 34, married and with children, he was not selected for military service.

In 1920, the family left Jersey City and moved to 56 Woodcliff Avenue in Washington, NJ.

On January 20, 1921, his third child was born, daughter Joan Catherine Paul.



Cover design for *Analyzing Character*, 1922

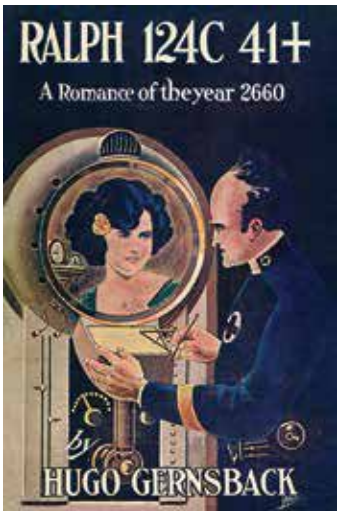


Cover illustration for *Fantastic Adventures*, December 1945. Gouache on board, 19" x 14.25". Photo courtesy of Heritage Auctions, HA.com

In 1922, Paul contributed illustrations and humorous cartoons to most Gernsback publications, including *Practical Electrics*, *Science & Invention*, and *Radio News*. That same year, he also designed the cover and interior illustrations for a book on psychology, *Analyzing Character* by Katherine Blackford. His designs were praised in reviews, "Frank R. Paul, one of New York's best known artists, has surpassed himself in creating a book of beauty, quality and permanence."

In 1925, Paul illustrated one of the most influential early science fiction novels, *Ralph 124C 41+* by Hugo Gernsback. Also in that year, he left his studio next to the Woolworth Building and moved uptown to open a new art studio at 347 Fifth Avenue, at 33rd Street, across from the glamorous Waldorf Hotel. That famous building was torn down four years later to make way for the Empire State Building, and once again Frank R. Paul's art studio was in the shadow of the world's tallest building.

In 1925, he also worked for *Popular Science Monthly Magazine*. While illustrating stories on home improvement projects, Paul bought a 25-acre property in River Vale, New Jersey, where he spent the next ten years designing and constructing a 12-room house with an annex for his ideal art studio. The property had a brook running through it, as well as forested areas of standing timber. The family lived in an old farmhouse on the property, while he struggled to build his "dream castle of the future," and his wife did the laundry in the wash-tub of yesteryear.



Cover design for *Ralph 124C 41+*, 1925

In 1926, he illustrated a *Popular Science* story about the world's largest suspension bridge over the Hudson River. As with the Woolworth Building, this architectural wonder was also designed by Cass Gilbert. Such a bridge was soon built, and called the George Washington Bridge, after which Frank R. Paul commuted from northern New Jersey to NYC by bus instead of ferry boat.

In January of 1926, he bought a half-page ad for his studio in a national artist directory. He proudly included his illustration of the Hudson River bridge, some cartoons, and a cover of the not-yet published *Amazing Stories* for June 1926. Along with painting the cover for Gernsback's first issue of *Amazing Stories*, Frank R. Paul also drew all of the interior story illustrations. Although many wonderful artists worked for *Amazing Stories*, *Radio News*, and *Science Wonder Stories*, such as Hans Wesso (1894-1948), Leo Morey (1899-

Editorial illustration, 1949. Pen and ink on board, 10.5" x 14.5"
Photo courtesy of Heritage Auctions, HA.com

Editorial illustration for *Science Fiction Plus*, March 1953. Gouache on board, 17" x 12". Photo courtesy of Heritage Auctions, HA.com

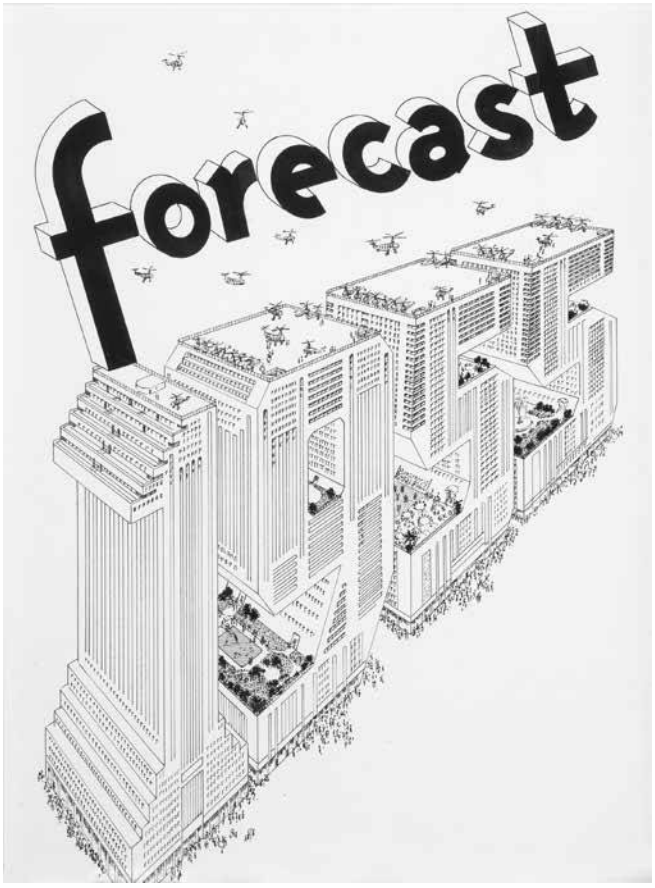
1965), and Howard V. Brown (1878-1945), it is fair to say that Frank R. Paul spent the rest of his life as the top artist for most of the Gernsback publications.

On April 11, 1929, his fourth and last child was born, his youngest daughter Patricia Ann Paul.

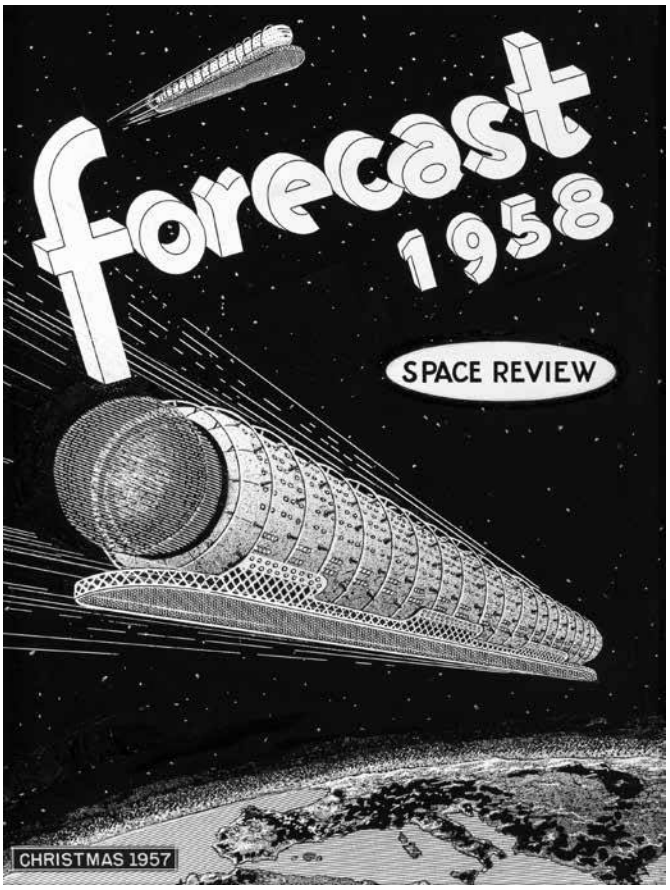
In 1929, *Amazing Stories* carried the new "Scientifiction" crest in the lower right corner of the cover, as well as the WRNY radio logo at the top. Radio station WRNY was owned and operated by Gernsback from a suite in the Roosevelt Hotel. Several of the earliest experimental television shows were broadcast from that studio. Its regular radio programming included promotional stories about Gernsback's publications, all of which were handled by the Eastern Distributing Company. Gernsback had become a mass media entrepreneur, juggling several costly and high-risk enterprises.

Hugo Gernsback's ambitious projects were earning him substantial income, as well as significant debts. On February 21, 1929, eight months before the infamous stock market crash, he declared bankruptcy. During subsequent negotiations with his debtors, he gave up control of his company in exchange for operating credit from the financial syndicate behind Eastern Distributing. The company was owned by Paul Sampliner and Warren Angel, but the members of the syndicate were a group of powerful publishers, each of whom wanted to control of a portion of the Gernsback empire. His company was split into several independent corporations, WRNY, Radio News, Stellar Publications, Teck Publishing, Forward Publications, Experimenter Publications, Modern Publications, and Grenpark Novelties. The executive officers of these various companies included Hugo Gernsback, Bernarr Macfadden, William M. Clayton, Theodore Epstein, Harry Donenfeld, Frank Armer, and Harold Hersey, while the production and distribution of all publications was handled by Eastern Distributing. Because of these new business associates, Frank R. Paul began to illustrate magazines produced by other affiliated publishers, such as Ned Pines, Martin Goodman, Munsey Magazines, Fiction House, *Life* Magazine, and *Family Circle*.

Advertisement for Frank R. Paul Studio, January 1926



Cover illustration for *Forecast*, December 1954. Pen and ink on board, 13.25" x 9.75". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Forecast*, December 1957. Pen and ink on board, 13.5" x 10". Photo courtesy of Heritage Auctions, HA.com

The January 1933 issue of *Wonder Stories* included a profile on Frank R. Paul, in response to requests from readers. "Paul, through the medium of this picture wants us to say 'Hello' to the thousands who call him 'master of the art.'"

During the Great Depression, Paul attempted to win a mural commission from the WPA for the new River Vale Municipal Building. According to the artist's own account, "I had hoped to paint the murals in order to get enough money to pay my property taxes and the interest I owed on a $7000 property mortgage, but the project was never approved. After submitting my designs to the Mayor, I never received a word about the project—not even an acknowledgment of receipt." In 1936, the bank foreclosed on his family property in River Vale. By that time his three older children had grown up and started their own families, so the struggling artist left New Jersey and moved with his wife and youngest daughter, Patricia Ann Paul, to NYC, where they lived at 317 West 85th Street. They later moved a few blocks away to 426 East 84th Street. Both apartments are in the Yorkville section of the Upper East Side, a neighborhood that was traditionally popular with German Americans. The artist worked in a rented studio at 154 Nassau Street, which is downtown one block below City Hall. This was conveniently located for commuting on the Lexington Avenue IRT express train, which made the trip in only four stops.

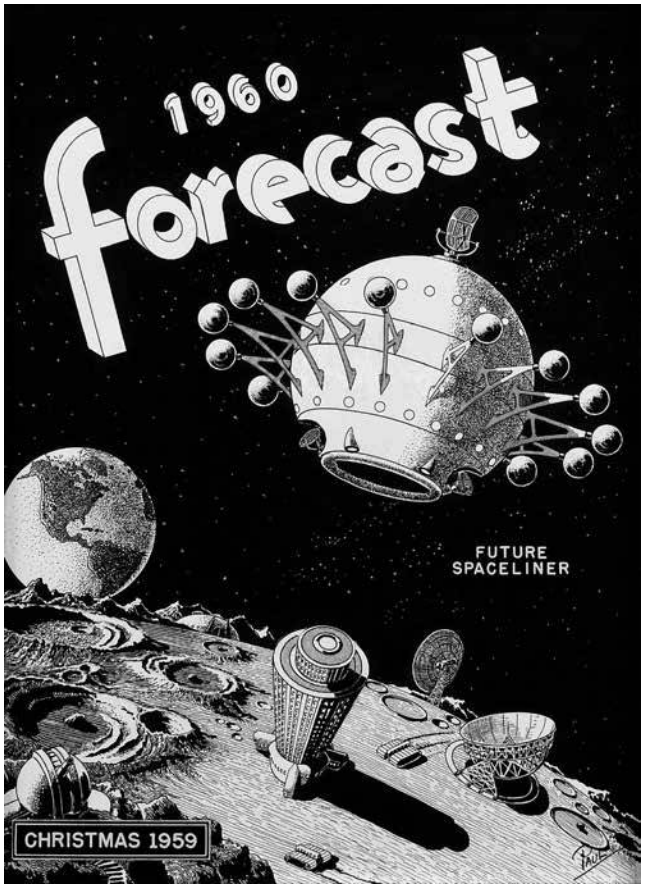
In 1936, the first issue of *Life* magazine included a two-page spread by Paul, and he went on to do many subsequent illustrations for them.

The January 1939 issue of *Family Circle*, a nationwide Sunday Supplement magazine insert, featured a cover story on Frank R. Paul, as well as a uniquely promotional article on the artist. In defense of his seemingly outrageous images in science fiction magazines, the artist was quoted, "When I run into a story so bizarre that it seems to have too much of a much-ness, I remind myself that our great-great-grandfathers would have pooh-poohed prophesies of radio and television and aviation."

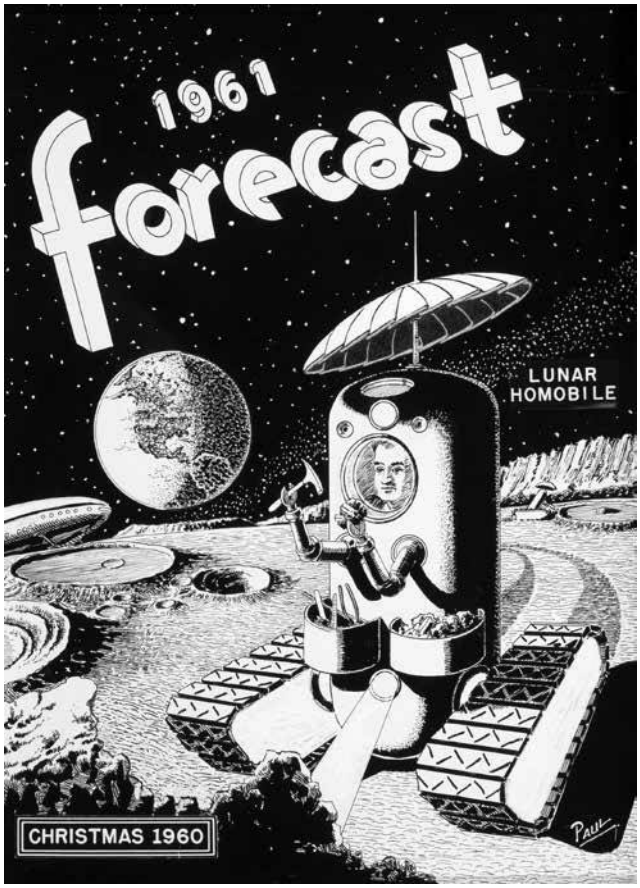
Paul supplemented his income by accepting assignments from architects to create isometric visualizations of planned buildings. These renderings were used to show the clients how a completed project would appear. Although the artwork has been lost, the artist proudly told several interviewers that he was hired in 1938 to paint a rendering for the famous Johnson Wax Building, designed by Frank Lloyd Wright (1867-1959). The completed building, in Racine, Wisconsin, was hailed by critics as the most innovative industrial space of the 20th century.

That same year, Paul submitted a design proposal for a mammoth statue as the figurehead of the 1939 NYC World's Fair. Unfortunately, his design was rejected in favor of the trylon and perisphere, which went on to become the iconic embodiment of the fair.

In 1939, the first science fiction convention was organized



Cover illustration for *Forecast*, December 1959. Pen and ink on board, 14.5" x 10.75". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Forecast*, December 1960. Pen and ink on board, 14.75" x 10.5". Photo courtesy of Heritage Auctions, HA.com

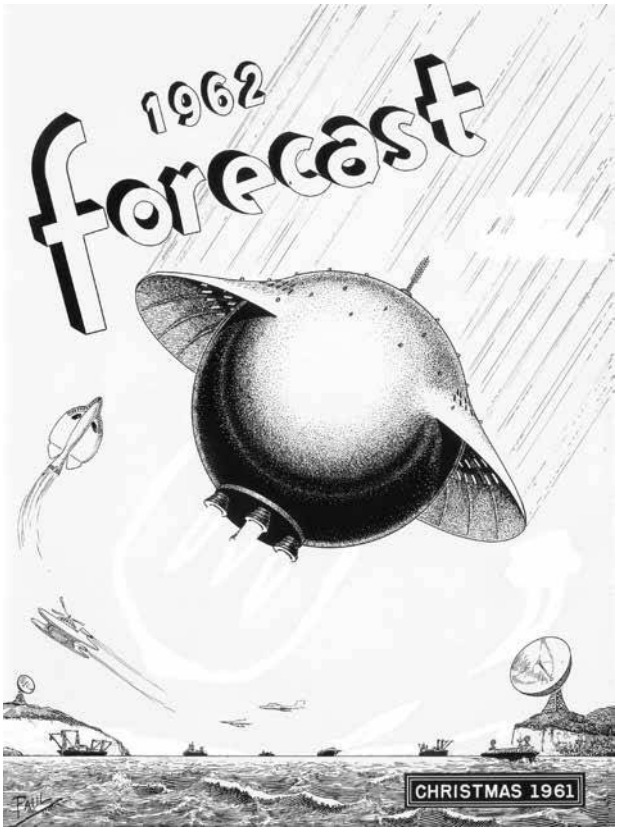
in NYC. Frank R. Paul was the only Guest of Honor, and the only Guest Speaker. His wife fondly recalled listening to his speech, while sitting in the audience next to the young author, Ray Bradbury.

At that same time, Paul created covers for Martin Goodman publications, *Dynamic Science Stories*, *Marvel Science Stories*, and Marvel Comics, which featured the Human Torch. If you look closely next to the hand grenade in the lower right corner, you can see the artist's painted signature, "Paul."

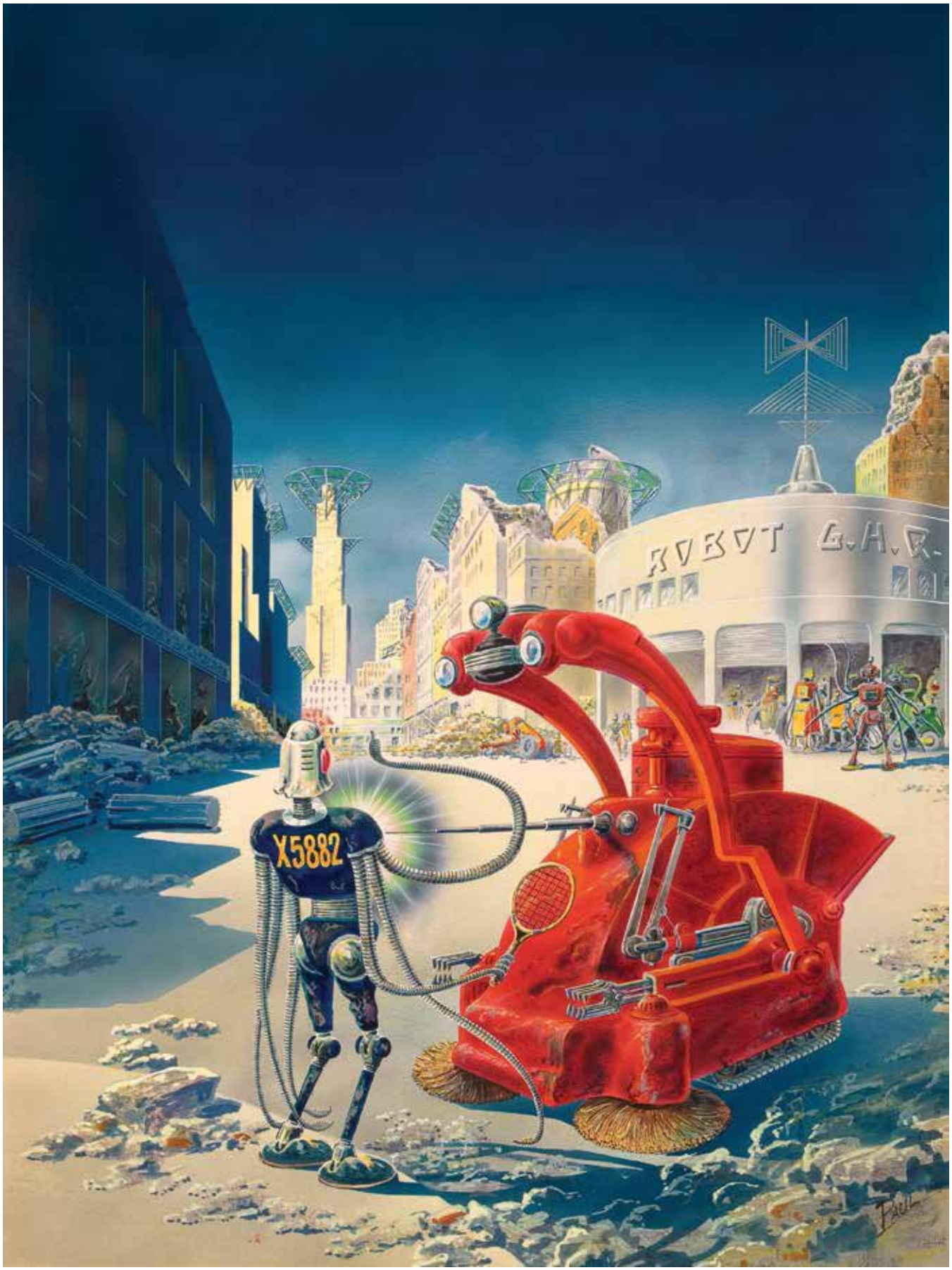
In 1940, he began to draw covers for *Superworld Comics* from Hugo Gernsback, as well as the interior features "Mitey Powers and Zaggar, the Madman of Mars," and "Marvel 1-2GO+ the Super-Boy." Frank R. Paul again used this same cartoon style to draw the cover of *Famous Fantastic Mysteries* for Munsey Magazines in 1940, as well as the Fall 1941 cover of *Planet Stories* from Fiction House.

On April 25, 1942, Frank R. Paul registered with the draft board, as required by law, and was recorded to be five-ten, 160 pounds, with gray eyes, gray hair, and a light complexion. At the age of 57, he was too old for military service. His signature on this document is remarkably different from the signature he consistently used throughout his life on his art. A handwriting analyst could possibly explain the significance of this astounding disparity.

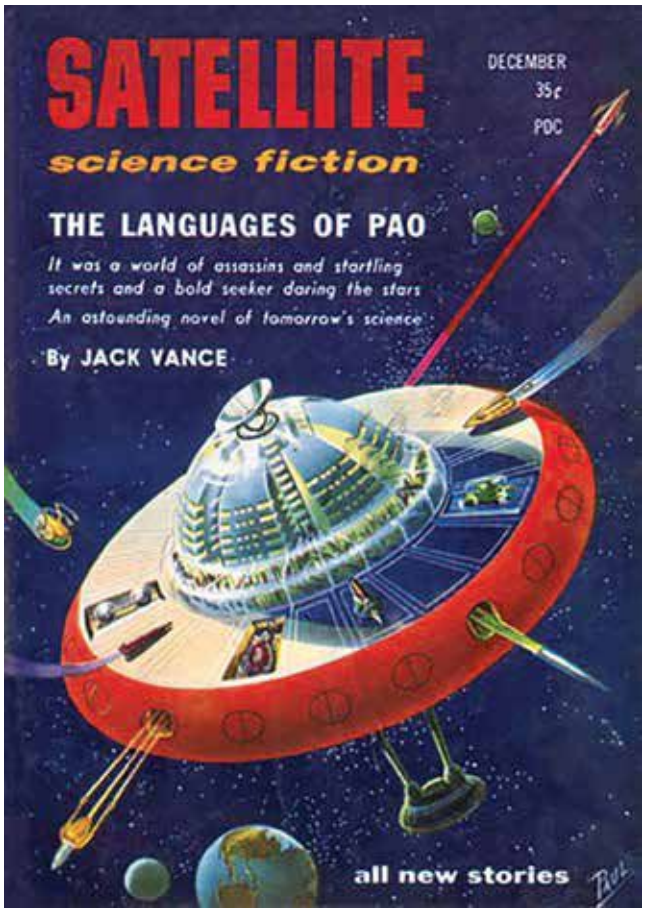
Frank R. Paul's signature, 1942



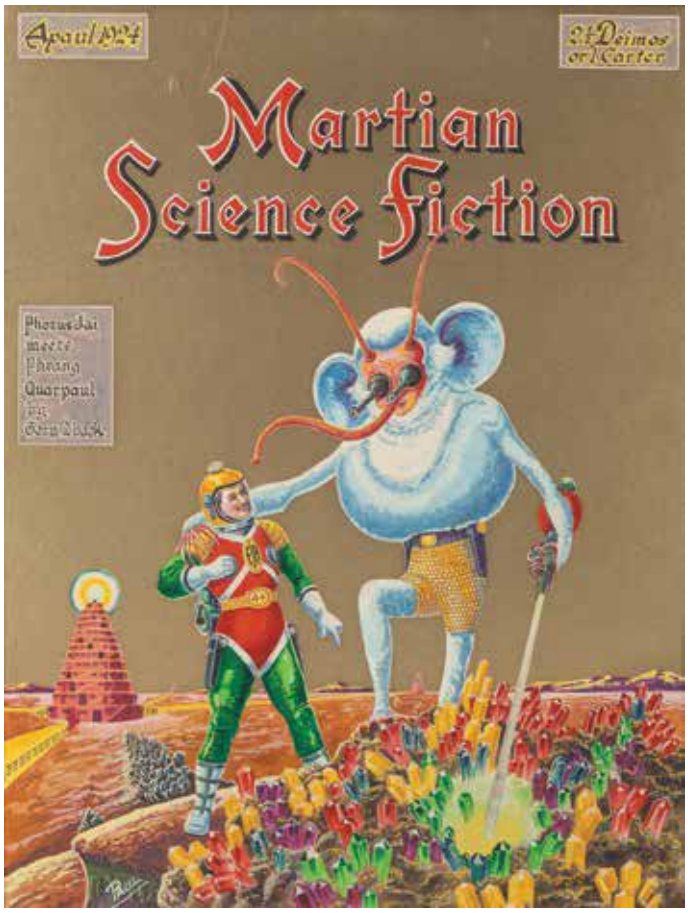
Cover illustration for *Forecast*, December 1961. Pen and ink on board, 6.75" x 5". Photo courtesy of Heritage Auctions, HA.com



Cover illustration for *Science Fiction Plus*, December 1953. Gouache on board, 19.75" x 14.75". Photo courtesy of Heritage Auctions, HA.com



***Satellite Science Fiction*, December 1957**



***Martian Science Fiction*, a private commission for Forrest J. Ackerman, c. 1950s**
Gouache, gold leaf, and collage on board, 19.75" x 14.75"

After WWII, there was less work for Paul in pulp magazines and comic books, so he had to find another source of income. He illustrated a few novels, such as *The Mightiest Machine* by John W. Campbell, and *The Skylark of Space* by E. E. Smith. He also illustrated educational and non-fiction books, such as the *Dictionary of Discards* by Frank Rich, which described hundreds of useful things to make out of old stuff. The book was favorably reviewed in the *New York Times*.

On August 26, 1950, the youngest of his four children, Patricia, married and moved to Teaneck, NJ. After the nest was empty, Frank R. Paul and his wife left NYC and moved to 700 Cedar Lane in Teaneck, to be near their daughter's new family.

One of his last pulp magazine covers was for the December 1953 issue of *Science-Fiction Plus*, but his very last cover appeared on the December 1957 issue of *Satellite Science Fiction*.

On March 7, 1957 his sister, Johanna Marie (Paul) Morand, died at the age of 74 in California. His brother-in-law, Armand Claude Morand, lived another 12 years until his death at the age of 83.

By the late '50s, it was nearly impossible for classic illustrators to find work, because their style had grown out of fashion, so Frank R. Paul was grateful for the continued interest of fans, like Forrey J. Ackerman, who commissioned him to paint re-creations of his earlier works. But instead of making exact duplicates, the artist enjoyed himself by adding humorous new details, such as a portrait of his patron wearing a space suit with the initials FJA on his chest.

Paul never retired from illustration. Hugo Gernsback continued to hire him to draw his annual Christmas greeting cards, which featured a "Forecast" for the coming year. Although Gernsback lived another seven years, before his death at the age of 83, the Christmas greeting from 1962 was the artist's last published illustration.

Frank R. Paul died at the age of 79 on June 29, 1963 in Teaneck, NJ. Eighteen years later, his wife, Rudolpha Paul, died at the age of 95.

According to Ray Bradbury, "As for me, Frank R. Paul romanced me with future architectures when I was eight, summoning me to cities lost in the Time Ahead until he landed me in shocks of joy, in the colored facades and high-rises of the Chicago World's Fair."

According to the artist's grandson, Bill Engle, "My grandfather was a kind and friendly man. He did not habitually smoke or drink. He always found time in his busy schedule to show me how to draw a Martian, or take me on a visit to the Natural History Museum."

— David Saunders, 2016

David Saunders is an artist and art historian living in New York.

Alfred R. Waud sketching at Gettysburg, 1863

THE WAUD BROTHERS AND THE DEVELOPMENT OF THE PICTORIAL PRESS DURING THE CIVIL WAR

by Dennis Raverty, Ph.D., with Dennis Dittrich

Not much remains for us to piece together the private lives of 19th century British-born brothers Alfred and William Waud, but their abundant published illustrations, especially their prolific work as field artists during the American Civil War (for rival newspapers), leaves us a rich visual record of their experiences during that troubled period in our history. An exploration of the context of their work also tells us much about the professional practice of journalistic illustrators from the time before photography was viable as a reportorial medium, or was even reproducible. The burgeoning new industry of the illustrated weekly newspapers (the "weeklies"), springing up in cities on the eastern seaboard during the years leading up to the war, had developed new technologies to bring their readers something totally unprecedented: inexpensive, mass-reproduced images of the war by eyewitness illustrators like the Waud brothers, to accompany news reports and articles as the war itself unfolded. No earlier war had ever been documented this way in pictures that were widely circulated while it was happening. These war correspondence illustrators, traveling with the armies on special assignment, were called the "specials." (fig. 1)

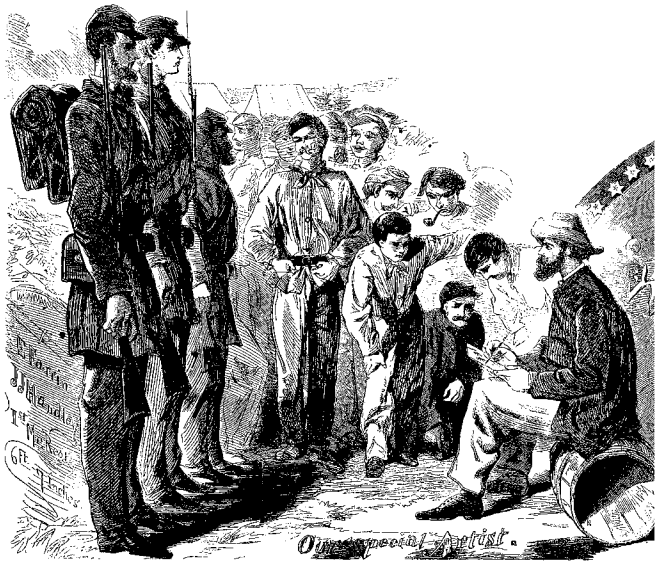


Fig. 1: *Our Special Artist* by Winslow Homer, June 14, 1862

Alfred and William Waud were both eminently suited to be specials, because each of them had the facility necessary to draw quickly and to capture the essence of a fleeting motion with a reporter's eye for accuracy, yet they also brought an artist's sensibility to their work in the formal elements of composition, line, and tone. Most importantly, they were apt storytellers, with a real feel for the inherent potential drama of a scene, combined with the ability to clearly convey a narrative.

The work of the specials was dangerous; as described in an article in *Harper's*, requisite qualities necessary for the field artist included:

> Total disregard for personal safety and comfort; an owl-like propensity to sit up all night and a hawky [sic.] style of vigilance during the day; capacity for going on short food; willingness to ride any number of miles on horseback for just one sketch, which might have to be finished at night by no better light than that of a fire—this may give some inkling of it.

It wasn't the kind of job that just any illustrator would be suited for—it required not only special skills but special disposition and character.

One of the few authors to treat the work of the illustrator brothers at any length was not an art historian but Fred Ray,

Fig. 2: ***Washington Street–Boston, 1858*** **by Alfred R. Waud**

Fig. 3: Masthead design by Alfred R. Waud

himself a commercial illustrator and comic book artist (probably best known today for his now classic covers for *Superman* comics during the 1940s). But even in his book on Alfred Waud, published in 1977, Ray is only able to sketch out the roughest chronology of the brothers' careers with many gaps in their personal lives, due to an unfortunate lack of verifiable archival documentation.

Although biographical information is scant, we know that Alfred Waud was born in 1828, and William in 1832 in London. The older brother apprenticed for a while to a decorator and studied drawing at a school of design and applied arts at Somerset House, where the Royal Academy had once been housed (the artist probably did not disabuse those in America who mistakenly thought him to have been academically trained). For a while he got freelance work painting scenery for theatrical productions in London, but in 1850, at the age of 22, he sailed for the United States, where he had hoped to find similar work at the theaters in New York City.

William, four years his junior, got his training in drawing as an architectural student, and during his late teens, he is said to have worked on the construction of the famous Crystal Palace, a huge sprawling exhibition complex constructed with an iron skeleton sheathed with transparent walls of glass, designed by Joseph Paxton to accommodate an important international exposition of culture, industry, and technology that took place in London shortly after mid-century. (It is considered by art historians to be one of the most significant and influential buildings in Western architecture.)

William did not complete his architectural studies however, but moved to the United States sometime in the 1850s to join his brother Alfred who, finding insufficient work in New York's theater district, had meanwhile resettled in Boston, where he learned the technique of wood engraving and found employment, working first as an engraver of other peoples' work, then later as one of the regular, full-time staff illustrators for *Ballou's Pictorial Drawing-Room Companion*, which began publication in Boston in 1851. This was the first of the very popular and widely distributed illustrated weeklies to appear in the United States, and it was the firm for which both Alfred and William Waud (as well as Winslow Homer) would work early in their careers.

Ballou's content was dominated by human interest stories, travel, fashion, poetry and serialized fiction, and only occasionally would there be a news story. This first Boston illustrated weekly was followed in 1855 by the publication in New York of *Frank Leslie's Illustrated Newspaper*, and its rival, *Harper's Weekly*, which first appeared in 1857, as well as the *Illustrated New York News*, starting in 1859. These three New York weeklies soon eclipsed the Boston-based *Ballou's Drawing-Room Companion*, which ceased publication in 1859. Alfred depicted Washington Street at Boston's busy Downtown Crossing for *Ballou's* in the mid-1850s, a drawing demonstrating his superb skills for accurate, highly-detailed rendering of architecture. (fig. 2)

Both brothers relocated to New York City after the Boston paper folded. Alfred accepted a position as a staff illustrator for the recently established *New York Illustrated News*, for which he designed the masthead (fig. 3), while William was hired by the competition, *Leslie's Illustrated News*.

THE PICTORIAL PRESS AT MID-CENTURY

To glance at a daily newspaper from the 1850s, one is struck by the almost primitive quality of its production. When compared to contemporary newspapers, thick with articles and advertisements and profusely illustrated with high quality, professional, often color photographs, even the major dailies of that period, like the *New York Times*, seem crude and visually monotonous. Since the technology to reproduce photography as a printable image did not yet exist, the typical daily newspapers were unremitting pages of column upon column of type, relieved only occasionally by a map, a cartoon, or indeed any type of graphic image.

The illustrated weeklies, however, because of their longer production schedule and their large art and production staff, could provide readers with depictions of relatively recent events—sometimes even events of the preceding few weeks.

During the war, the weeklies increased tremendously in circulation, a few editions of the paper actually exceeding 300,000 copies sold. They quickly became the main source the public had for visual representations of more or less current events as they unfolded.

The three major illustrated weeklies that flourished throughout the 1860s were all published in New York City and each had their own political agendas, which affected their treatment of the events leading up to the war and their coverage of the war itself, including not only the articles and editorials they chose to publish, but also the illustrations they chose to print. Between the two of them, the Waud brothers had worked at all three of these weeklies at one time or another, as full-time staff field artists, as an article in *Harper's* stated:

> [Alfred Waud] had been present at, and recorded with his pencil, every great battle in which the Potomac army has been engaged; in some cases coolly making his sketches under fire, whilst the enemy's bullets were kicking up little columns of dust on the ground around him. His numerous adventures and narrow escapes would fill a volume.

MAJOR ILLUSTRATED WEEKLIES IN THE U.S. COVERING THE WAR

The function of newspapers in the mid-19th century, including the weeklies, was very different from our contemporary press in that it did not even aspire to reporting that was objective. Rather than to disguise their point of view, editors openly advocated partisan positions in their reporting, with an aspiration ultimately to sway public opinion. In the years leading up to the war the papers increasingly became the mouthpiece of partisan political discourse.

In general, *New York Illustrated News* (for which Alfred worked) supported the position of the Democratic Party, the party that dominated New York City politics at that time, and who urged reconciliation with the South. Although the paper covered the war, it was mainly read by New Yorkers and tended to be relatively local in scope, compared to the other major weeklies; its readership was never as wide as *Leslie's* because they lacked a broad national audience. Only the greater New York City metropolitan area had enough concentrated population to sustain a weekly by sales to a largely local readership.

Fig. 4: ***Succession orators addressing the people outside of City Hall, Charleston, S.C.*** **by William Waud.** ***Frank Leslie's Illustrated Weekly*****, November 24, 1860**

For anyone else in this competitive, high-tech business, the enormous expense of acquiring the huge rotary steam presses to print and paying for the large staff of artists, writers and technicians needed for publication, required that most weekly illustrated papers had to have a national distribution to survive financially; this meant that it would need to cover events that were of more than regional interest in order to build and sustain a large national audience. The events leading up to the war provided this kind of news, news that was of interest to people of various political persuasions throughout the country.

Frank Leslie's Illustrated News (for which William worked), began publication in 1855 by the British-born Henry Carter, whose pseudonym was Frank Leslie. Carter had been the supervisor of the engravers for the *London Illustrated News* before founding *Leslie's* and so he understood both the technology and the business of running an illustrated weekly. *Leslie's*, although it had its own political agenda, tried to maintain a neutral position, presenting news from both the perspectives of the South and the North, reporting, for example, opinions of both Democrats and Republicans in the controversies surrounding the election of Abraham Lincoln in 1860 and the secession of the Confederate states shortly thereafter (both of which William Waud covered).

Although they were against the extension of slavery to the new states in the West, the editors at *Leslie's* were not abolitionist, and tried to mitigate between left and right thus assuming a moderate position in the political discourse. Reflecting this professed nonpartisan policy and willingness to represent a plurality of views, they covered the inaugurations of both President Lincoln and also that of Jefferson Davis, provisional President of the Confederate States, in the same issue. William was sent on assignment by *Leslie's* to cover events as they unfolded in the South after the election of Abraham Lincoln.

Leslie's main rival, *Harper's Weekly* (where both of them eventually worked), first appeared in 1857 and like *Leslie's*, it claimed neutrality, "These columns . . . are neither Democratic nor Republican," the editors wrote, "They are simply Union. *Harper's Weekly* has no politics." Despite such disclaimers, however, *Harper's* was in reality unabashedly and consistently abolitionist and pro-Republican in outlook from the very start. The weekly was highly critical of positions taken by the Democratic Party and of the pro-Democratic political climate of New York City; and although *Harper's* represented a minority position locally in New York City where it was published, they found thousands of like-minded readers beyond the metropolis.

The readership of *Leslie's* and *Harper's* was very wide and national in scope. Many people subscribed to both of them in order to get a more balanced view of the previous week's news.

THE BROTHERS ON "SPECIAL" ASSIGNMENT FOR RIVAL PAPERS

Soon after the election in 1860 (when Lincoln was elected),

Fig. 6: ***The First Virginia Cavalry of the Confederacy at a Halt*** **by Alfred Waud, September 1862**

there was increasing talk of secession among the Southern states, especially in South Carolina, and William was sent by *Leslie's* to Charleston, where he depicted secessionist orators addressing crowds gathered outside of City Hall that made the front page. (fig. 4) When Jefferson Davis was inaugurated as provisional president of the newly formed Confederacy in February, 1861 the artist was dispatched to Montgomery, Alabama to cover it. He was even there for the bombing of Fort Sumter, an exclusive for that weekly. (fig. 5)

Leslie's had a relatively good relationship with the South because of their avowed, non-partisan middle-of-the-road policy, and William was a perfect choice to cover such events. Acting in his favor was the fact that he was British rather than a "Yankee," a fact readily apparent to anyone he spoke with, by virtue of his accent. (The Confederacy was hoping throughout the war that England would recognize the legitimacy of their government as a separate, sovereign nation independent of the United States.) However, after the outbreak of war, William was limited to traveling exclusively with the Northern armies.

Meanwhile, his older brother had also been assigned by his employer, the *New York Illustrated News*, to travel with the armies of the Potomac. At one point, early in his career as a field special, Alfred was captured and detained behind enemy lines briefly, but was released when his captors ascertained that he wasn't a spy, only a harmless, unarmed "special."

While detained, he had the chance to sketch the First Virginia Cavalry of the Confederacy, a rare glimpse behind enemy lines, and an exclusive for the paper (which, it will be remembered, was associated with the Democratic Party and

Fig. 5: ***Fort Sumpter Bombardment*** **by William Waud, 1861**

therefore was relatively sympathetic to the South—fig. 6). After that incident, the artist never again travelled on assignment unarmed.

Alfred was there to document the initial battle of Bull Run, which was fought at the junction of Manassas, the first major battle of the war, where the Union army, after some initial success, was routed when confederate reinforcements arrived and the tide of battle turned. At one point, the inexperienced Northern army broke discipline and retreated in disarray. Waud, however, represented an orderly withdrawal of troops from the battle site in his illustration. (fig. 7) (This is in sharp contrast to field artist Frank Vizetelly's depiction of the frenzied flight for the *London Illustrated News*—fig. 8). According to eyewitness accounts of the battle, the retreat of the Union army was disorderly and chaotic (almost shamefully so); one

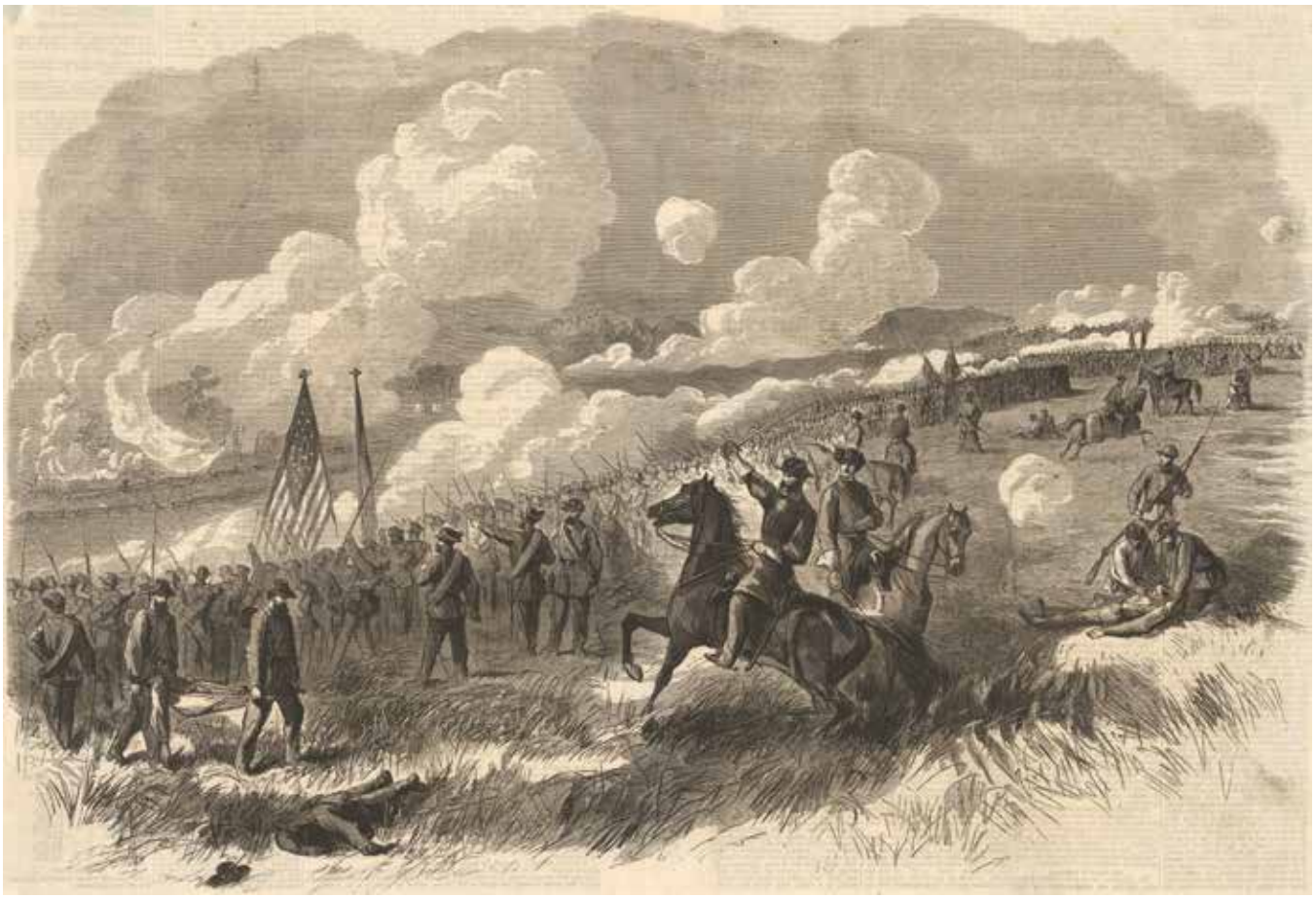


Fig. 7: ***Col. Burnside Brigade at Bull Run*** **by Alfred Waud, July 21, 1861**

can't help wondering whether Waud was asked by his editors to misrepresent the event for purposes of propaganda back East—making our boys in uniform look good.

Because of the sympathy of their editors with the Democrats, Alfred must have always felt at least somewhat out of place at the *New York Illustrated News*. Fred Ray maintains that the artist was a Republican sympathizer, despite his working for a weekly that had strong ideological and financial ties to the Democratic Party. In any case, in 1862 Alfred accepted a position at the more Republican-minded *Harper's Weekly*, which also had a much wider distribution (it was, in fact, the main rival of *Leslie's* where he brother worked).

Fig. 8: ***Stampede from Bull Run*** **by Frank Vizitelly, from the** ***London Illustrated News*****, August 17, 1861**

PICTURING WAR

The Civil War was the first war ever to be regularly represented in pictures that accompanied newspaper reports and stories from the theater of action at the front. But because of the limitations of photography at the time (it couldn't capture motion or be reproduced in print), a method needed to be devised for quickly turning hand-drawn field sketches into a mass-reproducible form. Novel new technologies were developed by the newspaper industry at that time to bring images from the battlefield directly to the reader in as short a turn-around time as was possible, because, in the very competitive market of mid-century illustrated weeklies documenting the war as it unfolded, time was of the essence: the market was entirely driven by sales—whichever of the weeklies that got both the story and the pictures to the public the fastest, would invariably dominate the sales of papers that week.

The home-office artists were generally salaried, but most of the field artists were paid on a freelance basis (the Waud brothers, however, were full-time, salaried staff—a relatively unique situation as well as a testament to their indispensability to their employers). The illustrators working in the field would rush their sketches, delivered express by horse overland to the

nearest train or ship depending on the location, and thence to the home office, where certain sketches would be selected by the editors. After the editorial selection, in-house staff artists would translate the illustrator's drawing to the block. Usually illustrations from the field would not actually appear in print for at least two weeks after the events they depicted; if necessary, however, as with breaking news, the sketch could go from field to print in as little as six days.

This fast turnaround time from sketch to published illustration was made possible by a new division of labor among wood block engravers at the home office, who now worked in teams on the realization of a single illustration rather than alone, and by the development of the new technology of metal electroplating, which made possible very accurate and durable metal plate facsimiles of the original woodblocks that were capable of yielding hundreds of thousands of high-quality copies.

And so before further exploring the work of the Waud brothers for the illustrated weeklies in more depth, the new technology of wood engraving and electroplating will be explained.

FROM THE ILLUSTRATOR'S SKETCH TO THE WOOD BLOCK

Field artists sent black and white sketches rendered in ink with washes for grey tones or else drawn with dry media, such as pencil or charcoal. If the editor or art director approved the sketches, a staff artist at the home office would usually execute a finished version of the field illustrator's original sketch, in reverse, on a large wood block, cut on the crosscut rather than in the direction of the wood grain.

Although the block provided the illustrator with a smooth or slightly textured "toothed" flat surface on which to draw, in actuality, it was a composite block made up of several smaller blocks, each smaller block measuring between two or three inches square; these were bolted together in a metal frame in order to create a flat continuous surface to receive the marks of the illustrator. Finally, the surface of the composite block was painted with a thin coat of lead white in order to give the illustrator a surface that resembled the white paper of the original sketch or drawing that was being reproduced.

An advantage in using a composite block combining several pieces of wood rather than a single piece of wood was that very large blocks could thereby be created by combining many cross-cut blocks to form a surface larger than the diameter of any particular "slice" of the original tree. Almost every issue of the major weeklies had at least one full-page illustration, and sometimes two-page spreads, the production of which necessitated very large aggregate blocks of this kind.

After the home-office artist had rendered a detailed realization of the original field drawing in reverse on the composite block, it was unbolted and each separate small block would be given to a different engraver, each of whom would then engrave every line that had been marked by the artist's pen or pencil on the master, composite wood block.

Because several engravers worked on different parts of the same illustration at the same time, the entire illustration could come together in a matter of days (or hours, if necessary), rather than weeks, as would be the case if each illustration were to be engraved by an individual engraver. This fast turnaround time would prove to be particularly important in covering the war in a timely manner.

Areas of grey tonalities rendered by washes or other means on the block by the illustrator would be left by the individual engravers for a specialized engraver called the "finisher." After the individual pieces were reassembled and bolted back together to create a smooth, flat printing surface of uniform height, the finisher would then indicate areas of shade through hatching and crosshatching made with one or more among a range of multi-toothed tools, that uniformly cut small parallel lines across the individual blocks, linking them together through areas of graded tonalities and continuous parallel hatched strokes.

For example, in Waud's depiction of the Bull Run retreat mentioned earlier, if the reproduction is examined closely, the grey areas will be seen to consist of thin, parallel lines. If examined carefully, some of the square edges of the small blocks can just barely be made out in the final print. (fig. 7).

Fig. 10: ***Citizen Volunteers Assisting the Wounded on the Field of Battle*** **by Alfred Waud, from** ***Harper's Illustrated News*****, 1862**

Fig. 11: ***Citizen Volunteers Assisting the Wounded on the Field of Battle*** **by Alfred Waud (sketch), 1862**

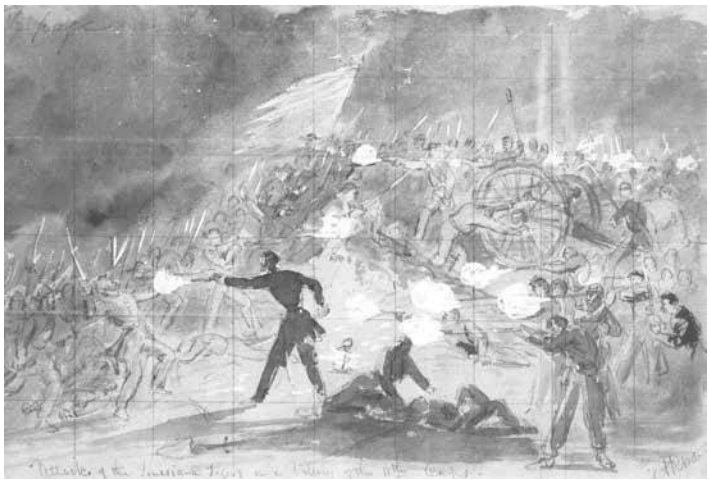


Fig. 12a: ***Attack of the Louisiana Tigers at Gettysburg, July 2, 1863*** **by Alfred Waud (sketch), 1863**

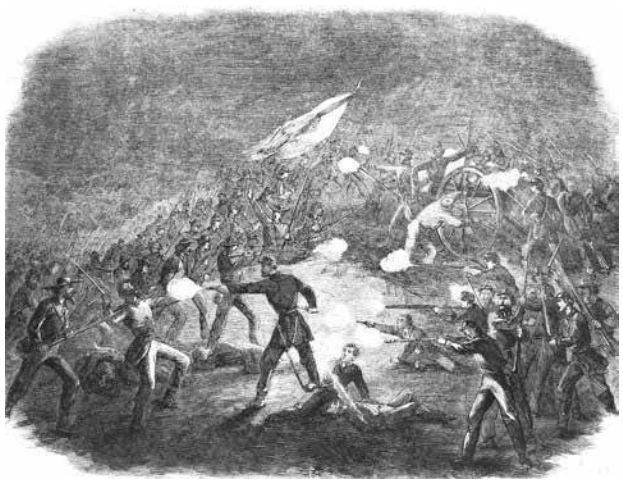


Fig. 12b: ***Attack of the Louisiana Tigers at Gettysburg, July 2, 1863*** **by Alfred Waud (engraving), 1863**

THE TECHNIQUE OF WOOD ENGRAVING

Wood engraving is often confused with wood block printing. In regular woodblock printing (for example, in the work of Durer), the ink is applied to the raised planer surface of the woodblock itself. Areas that have been cut away from the surface of the block, because they are recessed, don't take the ink and therefore do not print as black, but remain white in the final print. Only the areas that are raised print as black; nothing cut into the surface of the block will print. This is called relief printing.

Wood engraving on the other hand, like metal plate engraving, is an intaglio process, where the ink is held in groves that lie below the surface of the block. In metal plate engraving, the plate is first inked up and then the surface of the plate is wiped clean before the paper is pressed to the plate and the ink from the grooves or other marks lying below the surface of the plate are transferred onto the paper through the pressure exerted by the press.

But with a wood engraving, if the wooden block were to be inked up, the surface could not be wiped clean like metal because it is not smooth; if a wooden block were inked, the ink would be absorbed by the porous wood and would adhere to the whole surface and print as entirely black. For pictures engraved in wood (intaglio), therefore, a metal plate had to be made from the original wood engraving, and the ingenious invention of the electroplating process was developed in order to make an exact metal facsimile of the aggregate woodblock surface.

Fig. 9: ***The Battle of New Orleans*** **by William Waud, from** ***Leslie's Illustrated News*****, 1862**

THE ELECTROPLATING PROCESS

After the woodblock had been reassembled and completed by the finisher with shaded areas of grey indicated by hatching and crosshatching, a (negative) wax mold was made of the surface of the entire block. After being removed and hardening completely, the wax mold was covered with graphite powder and submerged in a shallow pan of water, in which a weak solution of copper had been suspended. Then the copper solution bath was electrified by the charge from a battery through the water, causing the copper to form a thin layer adhering to the graphite covering the wax mold. This copper sheet was delicate but contained a very sharp and accurate facsimile of the original woodblock from the wax mold.

Because of the delicacy of the thin copper plate, it needed to be backed up and reinforced with steel in order to withstand the enormous pressure exerted by the press—but copper will not bond directly to steel. Tin, however, will adhere to both copper and to steel, and so molten tin was first poured into the back of the copper plate and the tin was then bonded with a steel plate.

Whereas a traditional woodblock can yield thousands of copies before it begins to break down and lose definition, an electroplated metal facsimile of a wood engraving can produce hundreds of thousands of crisp clear copies, and so was an ideal medium for the burgeoning illustrated weeklies.

FROM THE ROMANTIC TO THE REAL

In April of 1862, William Waud was sent by *Leslie's* to accompany the naval fleet that broached the Confederate defenses at the mouth of the Mississippi River and he was present during the ensuing invasion and Union occupation of New Orleans. The artist executed an impressive, full-page panoramic view of the Battle of New Orleans for *Leslie's.* (fig. 9)

Alfred Waud covered the battle of Antietam for *Harper's* later that year during the autumn of 1862, called by some the "bloodiest day" in American history. He depicted surgery at

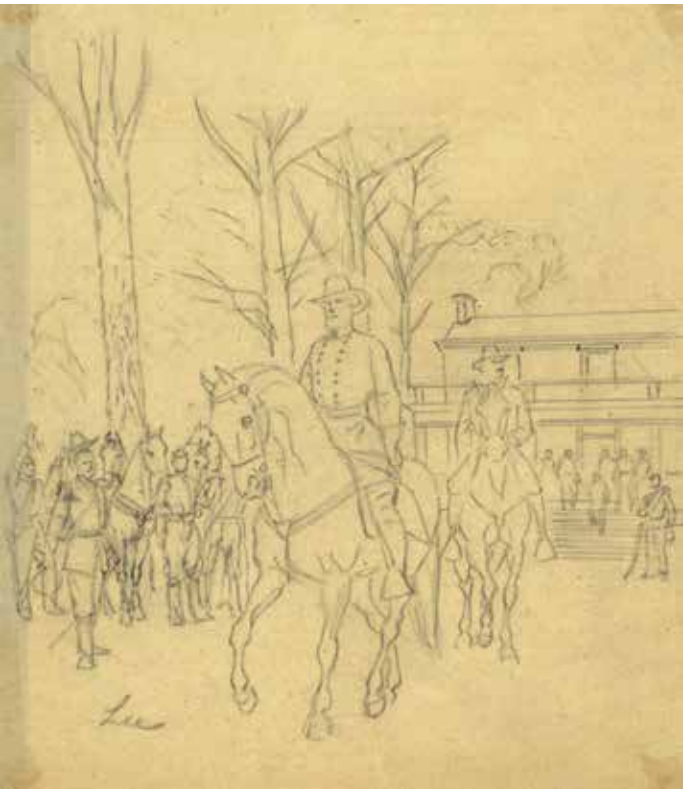
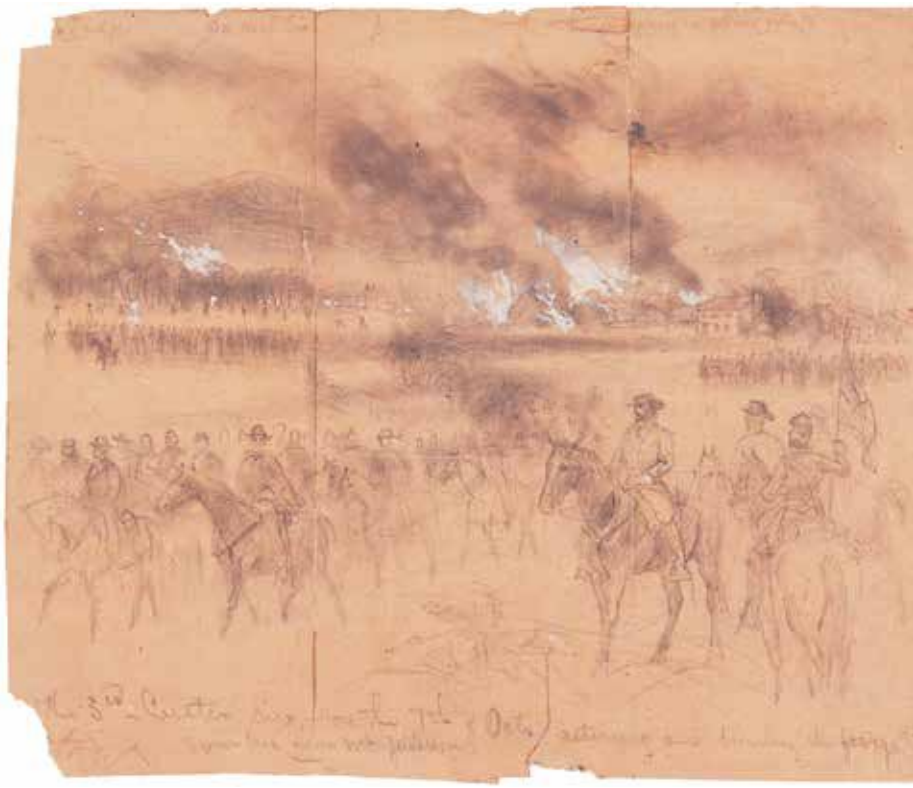


Fig. 13: ***Robert E. Lee Leaving the McLean House Following His Surrender to Ulysses S. Grant*** **by Alfred Waud (sketch), 1865**



Custer's Division Retiring from Mt. Jackson in the Shenandoah Valley, October 7, 1864 **by Alfred Waud. Pencil and opaque white on tan paper. Photo courtesy of Illustration House, NY**

a field hospital, but the grizzly amputation scene on the far left in the artist's drawing (fig. 10), was changed by the home-office artist so that the patient's position is reversed—the head and upper body of the anesthetized patient is shown instead of the amputated stump of a leg visible on Waud's original sketch (fig. 11). Such brutal realism was considered too horrifying for readers, and so the viewer of the published engraved version is spared the sight by editorial intervention. The artists had no rights in regards to the home office altering their work, and they often complained bitterly about these alterations of their drawings in the final, published illustrations.

In his still unsurpassed book on the specials, *Image of War: The Pictorial Reporting of the American Civil War*, first published in 1960, historian William Fletcher Thompson traces the transition from the heroics of the specials' earlier works, based on Romantic depictions of the Revolutionary War in art, to their gradual disillusionment with the harsh realities of war and its carnage as witnessed directly at the front. This echoed larger shifts in the history of art, both in America and in Europe, where an often brutal, seemingly "artless" Realism came to replace the Romanticism of the first half of the century, in the work of artists like Courbet and Daumier.

As Thompson writes of this transformation from the romantic to the real in illustrations from the U.S. weeklies:

> Images of heroism underwent a thorough transformation. Sketch artists no longer portrayed spectacular acts of individual bravery. Soldiers who defiantly exposed themselves to the bullets of the enemy were merely foolhardy. Death was seldom heroic, and there was nothing inspirational in the pictures of the slaughtered men at Gettysburg [e.g. the famous photographs by Matthew Brady]… The true heroes were men who endured the fatigue, the waiting, the uncertainty of the war of attrition.

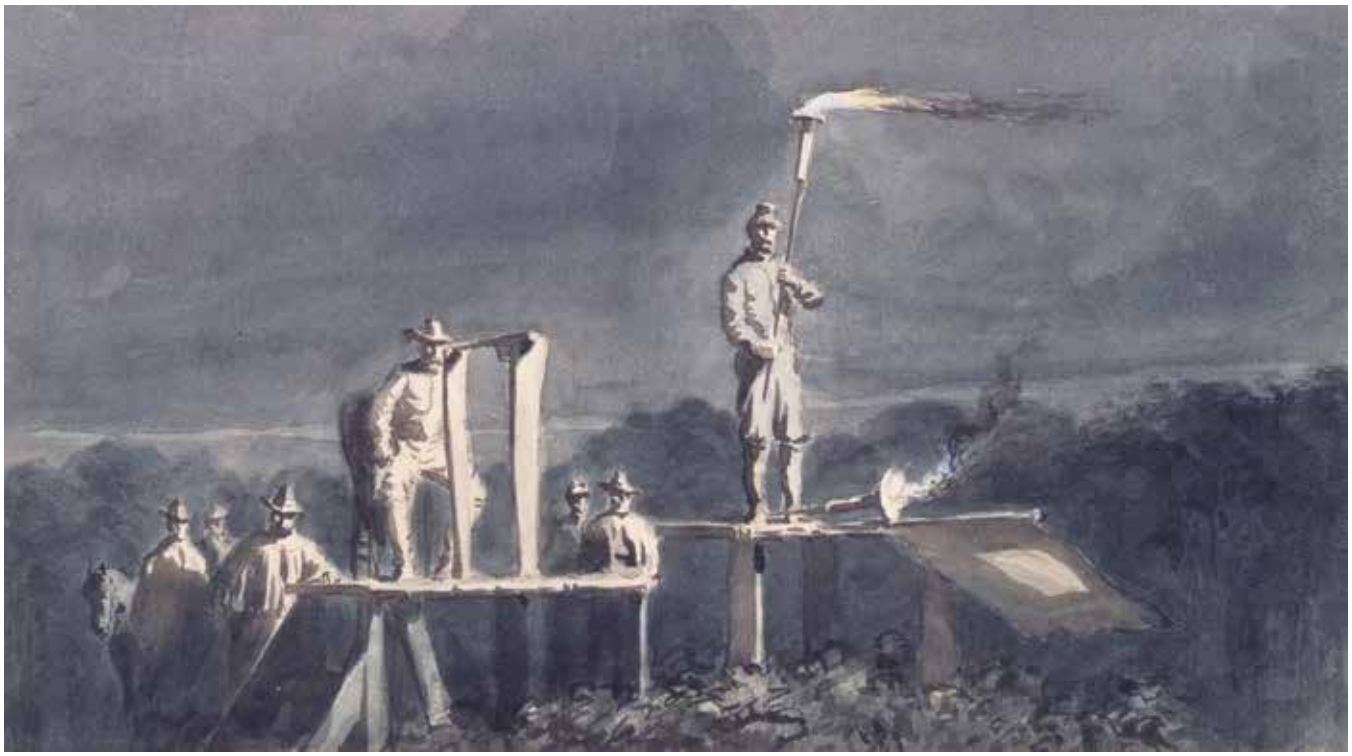
Artists seemed to have found it difficult to sustain the lofty idealism of the noble causes for which the armies were fighting beyond the first several months of the war, when the grim reality of the situation had set in; it was simply no longer deniable.

Prolific art historian and critic Donald Kuspit, in his recent, provocative three-part essay, "The Noble Death in Western Visual Art," opines:

> Why are there no images of noble death in modern [i.e. 19th and 20th c.] art? Because it is an age of "decivilization" and desublimation, more pointedly, an "age of catastrophe" and barbarism. There have been such ages before, but none so total, and thus totally demoralizing for the individual.

Sublimation, in psychological terms, is a defense mechanism whereby unacceptable impulses are transformed into socially acceptable forms of behavior—aggression sublimated into sports, for example.

The "desublimation" Kuspit refers to here means just the opposite: to use the previous example, aggression in this case is not channeled into acceptable actions, but rather, is expressed directly. In aesthetic terms, it means the reversal of making art sublime or transcendent (which was the principal aim of the earlier Romantics), showing, rather, things as they really are in



Signalling by Torches Across the James River **by William Waud, 1864. Watercolor on paper. Photo courtesy of Illustration House, NY**

all their unidealized, loathsome, desublimated actuality. War was hell and Alfred Waud showed it as such.

The artist was probably the only eyewitness illustrator present at the battle of Gettysburg, considered by many to be the turning point of the war. (fig. 12) It was also the battle in which the most lives were lost in the course of the entire conflict.

***

In 1864, William left *Leslie's* to join his brother on the staff at *Harper's*—his old employer's main rival in the illustrated newspaper business, and for the last months of the war the two brothers worked together for the same newspaper. Alfred Waud, there from the beginning, witnessed and recorded Lee's mournful riding away on horseback from the Appomattox court house after signing the surrender of the Army of Northern Virginia, the pride of the South, to the federal government of the United States in 1865. (fig. 13)

William covered Lincoln's funeral for *Harper's* and accompanied his entourage by train to Illinois, where the president was buried, but the artist seems to have dropped out of illustration altogether shortly thereafter. He died in 1878.

Alfred continued to work for *Harper's*, covering reconstruction for them and traveling throughout the South on assignment; and the national reputation Waud had developed as an illustrator for *Harper's* during the war years, kept his work in high demand after the war, and allowed him to maintain a handsome living from freelancing for a number of different periodicals, books, pamphlets and other publications until his death in 1891, while on assignment, true to character.

With the advent of the halftone screened image in the mid-1870s, photographs and illustrations could be reproduced mechanically and cheaply, and the medium's expansion into full-color by means of separation and overlay meant that shortly after Alfred Waud's death in 1891, high-quality inexpensive colored prints became ubiquitous, the new technology changing forever the art and the craft of illustration as it had been practiced in the production of wood engravings by Alfred and William Waud and other illustrators of their generation at the height of the industry.

Overnight the entire reproductive technology that drove the illustrated weeklies was obsolete: the staff artists in the field and the home office, the teams of engravers and finishers, the wax mold specialists, the electroplating technicians, all of them vanished forever with the advent of the halftone process.

Although well-known during their own lifetime, the popularity of both Alfred and William Waud waned after their deaths along with the outmoded technology associated with wood and metal plate engraving, which were at their height during the war, when both brothers were prolific field artists. Perhaps now, with some recent interest in the reintegration of illustration into the rapidly-expanding field of the canon of 19th and 20th-century art and design history and cultural studies, the work of these formerly widely-known illustrators, along with many others long overlooked, can now be fruitfully re-evaluated.

—Dennis Raverty, Ph.D., with Dennis Dittrich, 2016

Dr. Raverty in an art historian whose articles and reviews have been published in *Art in America*, *Art Journal*, and *Art Papers*. Dennis Dittrich, past president of the Society of Illustrators, is an artist whose work has appeared in many periodicals including *Sports Illustrated* and *Smithsonian*. They are collaborating on a new book on the history of illustration in the United States. Both are professors at New Jersey City University.

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W. T. Benda (1873-1948) Watercolor, ink and colored pencil, 7 x 6.5", remaining part of *Life* magazine cover, March 8, 1923
This is a depiction of the first mask Benda made, which he called The Blue Demon, in February 1914.

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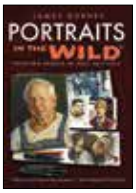

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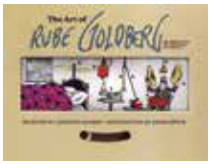
WWW.JAMESGURNEY.COM, 2016

Painting portraits from life takes on a new intensity when your subjects are in their natural environment, and when

they're talking and moving. Is it possible to paint people who aren't posing? It's not only possible, but it's the only way to discover the unique character of your sitter. In this unique video workshop, noted illustrator James Gurney brings you along as he sets out to paint people in four dynamic situations: fairgoers in a lunch line, a historical re-enactor in an outdoor museum, a farmer in a barn, and a gathering of Sacred Harp singers.

Using colored pencils, watercolor, gouache, casein, and oil, we watch as each image develops from the first sketch all the way to the final painting, with closeups of the palette and brushstrokes juxtaposed with shots of the moving model.We hear and see the subjects talking and singing, alternating with Gurney's practical and reassuring voiceover explaining the thinking behind the technique.



THE ART OF RUBE GOLDBERG

BY JENNIFER GEORGE
192 PAGES, FULL COLOR
$60.00, HARDCOVER
HARRY N. ABRAMS, 2013

Not many of us make it into the dictionary as an adjective. But then again, Rube Goldberg was no ordinary noun. He was a cartoonist, humorist, sculptor, author, engineer, and inventor, and in a 72-year career he wrote and illustrated nearly 50,000 cartoons. Goldberg (1883–1970) was the most famous cartoonist of his time, best known for his comical inventions, which were syndicated in daily newspapers throughout the world. Author Jennifer George celebrates all aspects of her grandfather's career, from his very first published drawings in his high school newspaper and college yearbook to his iconic inventions, his comic strips and advertising work, and his later sculpture and Pulitzer Prize–winning political cartoons. Also included are essays by noted comics historians, rare photographs, letters, memorabilia, and patents, many reproduced here for the first time.

IT'S A MAN'S WORLD: EXPANDED EDITION

BY ADAM PARFREY
320 PAGES, FULL COLOR
$34.95, SOFTCOVER
FERAL HOUSE, 2015

It's a Man's World was first released in 2003 to critical acclaim. Contributions from the original men's magazine talent like Bruce Jay Friedman, Mario Puzo, and Mort Künstler bring the reader inside the offices, showing us how the writers, illustrators, editors, and publishers put together decades of publications. Reproductions of original paintings from Norman Saunders, Künstler, and Norm Eastman are featured, along with Bill Devine's annotated checklist of the many thousands of adventure magazines is essential for collectors of the genre.

The expanded paperback edition includes wartime illustrations and advertisements seen throughout the men's adventure magazines of the '50s and '60s.

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EXHIBITIONS & EVENTS

Sorayama
October 28, 2016 through December 17, 2016
The Jacob Lewis Gallery, NY

Hajime Sorayama was born in 1947 in Ehime, Japan. He has been a cult figure since the early '70s, and is best known for his highly rendered airbrush style. In 1999, he won the Good Design Award (Ministry of Trade and Industry) and the Media Arts Festival Grand Prize (Agency of Cultural Affairs) for his work on the Sony AIBO. He has exhibited in solo shows internationally in Tokyo, Hong Kong, Rome, New York, Los Angeles and Cologne, among others. Over the last 33 years, the artist has been featured in dozens of publications for both his paintings and commercial collaborations. His work appears in public collections at the Museum of Modern Art, New York; the Smithsonian Institute of Technology Museum, Washington DC; World Erotic Art Museum, Miami; and the U.S. Library of Congress, Washington DC. He lives and works in Tokyo, Japan.

This exhibit of Sorayama's latest body of work features his signature "Sexy Robots" in the form of Hollywood starlets, retro-future pinups, and pop cultural idols.

For more information, visit: www.jacoblewisgallery.com

Inventing America: Rockwell and Warhol
June 10, 2017 through October 29, 2017
The Norman Rockwell Museum, MA

Inventing America: Rockwell and Warhol is the first exhibition linking Norman Rockwell and Andy Warhol, two iconic visual communicators who embraced populism, shaped national identity, and opened new ways of seeing in 20th century America. This immersive exploration, organized by the Norman Rockwell Museum and The Andy Warhol Museum, will reveal the sweeping artistic and cultural influence of these celebrated image-makers, and the continued influence of their indelible legacies. The exhibition will feature a selection of original artworks, process materials and studies, archival photography, manuscripts, documents, film and video footage, props, costumes, and artifacts from the artist's personal lives and studios.

For more information, visit: www.nrm.org

Wonder and Whimsy: The Illustrations of W. Heath Robinson
March 4, 2017 through May 21, 2017
The Delaware Art Museum, DE

While little known today, during his lifetime William Heath Robinson (1872 -1944) was ranked with Arthur Rackham and Edmund Dulac as one of England's foremost illustrators. Beginning in the 1890s, Robinson developed a linear style that looks back to the innovations of the Pre-Raphaelite illustrators, and forward to the art nouveau creations of Aubrey Beardsley and others. He illustrated a broad range of texts, including William Shakespeare, Rudyard Kipling, and the fairy tales of Hans Christian Andersen, in addition to children's books he wrote himself. He is best remembered today for his humorous depictions of Rube Goldberg-like contraptions, and gentle satires of contemporary life.

This exhibition features 65 illustrations, designs, and drawings created by Heath Robinson, sourced from the collection of the Heath Robinson Trust (UK).

For more information, visit: www.delart.org

The Original Mad Man: Illustrations by Mac Conner
June 24, 2017 through September 17, 2017
The Delaware Art Museum, DE

McCauley ("Mac") Conner (born 1913) created advertising campaigns for a variety of products during the decade when the advertising industry was at its height and centered on Madison Avenue. His illustrations for leading women's magazines such as *Redbook* and *McCall's* animated a wide range of popular literature, from romantic fiction and detective stories, to topics of import such as Cold War anxiety and juvenile delinquency. His work is a "time capsule" of an era when commercial artists helped to redefine American style and culture.

For more information, visit: www.delart.org

Know of any upcoming exhibitions or events related to the world of art and classic illustration? Email: illomag@gmail.com

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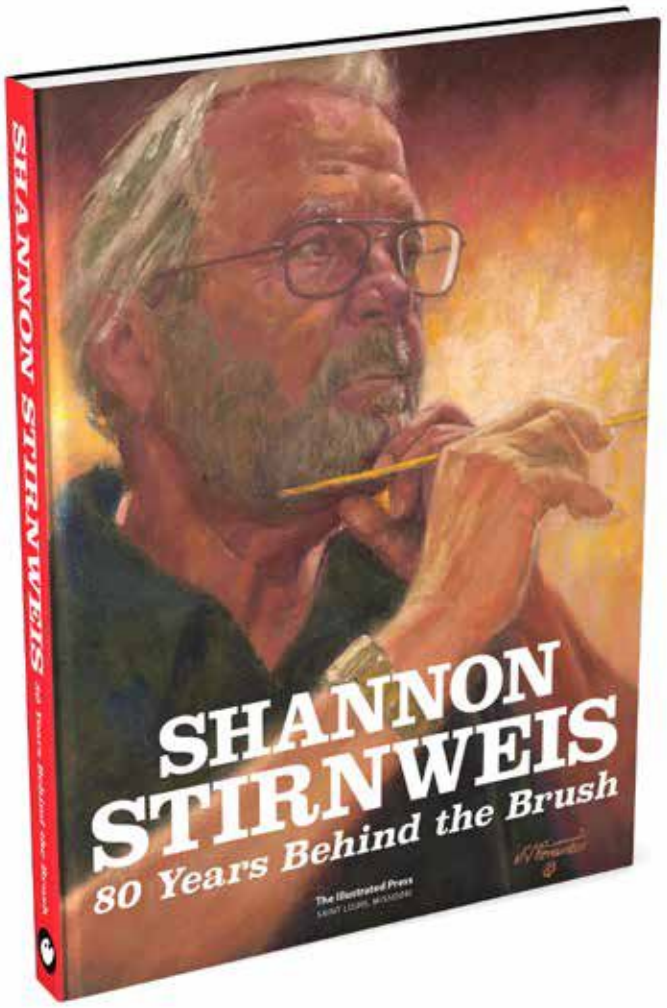

SHANNON STIRNWEIS

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Shannon Stirnweis has had a long and varied career, producing illustrations for men's adventure magazines, and slick magazines such as *Argosy*, *Field & Stream*, *Reader's Digest*, *Popular Mechanics*, *Time*, and more. He has illustrated postage stamps, movie posters, paperback covers, as well as over 35 children's books. This volume is an extensive retrospective drawn from more than Shannon's 80 years behind the brush, and features original oil paintings, color sketches, drawings, and much more.

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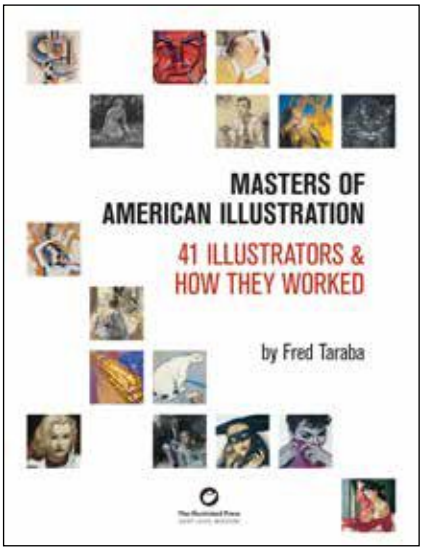

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